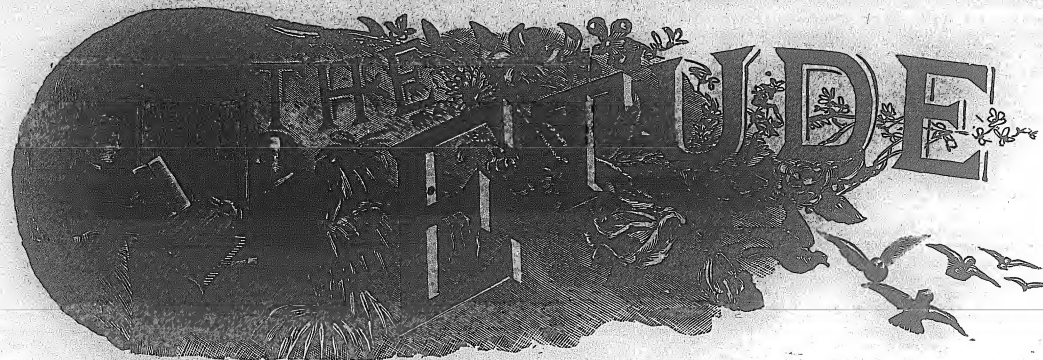


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THE ETUDE.

PHILADELPHIA, PA., JUNE, 1893.

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Musical Items.

HOME.

PADEREWSKI gave 63 concerts during his recent trip. FRANZ RUMEL is concertizing in America. He played recently at Altoona, Pa.

MATRENA, the great dramatic soprano, is in America after a seven years' absence.

HENRI MARTEAU, the violinist, has been engaged for an extended tour next season.

MR. AND MRS. MAX HEINRICH have sailed for Europe after a most successful season.

THE Mozart Symphony Club has closed a very successful season. It is a fine organization.

PLUNKET GREENE, the English basso, has merited the encomiums bestowed upon him for his artistic work.

MR. FRANK DOSSENI'S Mass, sung at St. Peter's, has won him much honor. He was congratulated by Verdi.

EIGHTEEN young men, the South American Concert Students, are visiting the World's Fair and will be heard in concert.

THE Carnegie Music Hall in New York is to be enlarged to the extent of 100 new studios. It is now completely occupied.

A CONCERT was recently given of compositions by members of Dr. Dvorak's class in composition. All were well spoken of.

MUSIC at the World's Fair promises to be interesting, and much work has been done in perfecting the programmes for the various concerts.

AN interesting Schumann evening was given by the soprano and tenor, Mrs. Albert Thies, well-known as Louise Gerard, and Mr. Albert Thies.

PADEREWSKI carried away with him as the solid result of a most artistically successful tour of concerts \$180,000. He gave much for charitable purposes.

MR. A. K. VINCE gave a series of lectures on the practice clevis illustrated by the playing of pupils, in Philadelphia. They are highly spoken of.

MR. W. J. HENNINGSON concluded last Tuesday a very successful course of twenty lectures on the History of Music, at the New York College of Music.

IN view of the troubles in the World's Fair Musical Department and the rumored resignation of Theo. Thomas, Walter Damrosch is talked of as his successor.

UNDER the auspices of the World's Fair Auxiliary the American College of Musicians will hold a congress in Chicago, Monday, July 3. Leading musicians will take part.

IN a conversation just before sailing for Europe Arthur Nickisch says American audiences are remarkably wide in their musical tastes. He also speaks highly of American musical prospects.

AN American Composers' Concert was given at Chickering Hall, Chicago, lately, which works by Krömer, Morey, Wilson S. Smith, MacDowell, Liebling, and Bartlett were played.

MR. NICKISCH forfeited \$5000, which, with a loss of \$3000 to be received for a Western tour, makes his loss by his resignation aggregate \$8000. He resigns at this time because of ill-health.

AT the recent Springfield (Massachusetts) Festival the following choral works were among those given: Verdi's Requiem Mass, "Dream Pictures," a cantata by G. E. Whiting, and Mendelssohn's "Elijah."

A SUCCESSFUL concert by the New York MSS. Society was recently given in that city, as was also one by a similar society in Philadelphia. Works of local composers were given in each instance.

MR. FRANK VAN DER STRUCKEN, the composer and conductor, was offered the conductorship of the Boston Symphony Popular Concerts during June and July, but was compelled to refuse by reason of European engagements.

"WAGNER and his Works," in two volumes, by Harry T. Finck, a New York critic, is a most welcome addition to musical literature. A greater part of the material has been gathered by Mr. Finck himself, and the entire work should be in every musician's library.

THREE new works by women, a grand march by Ingeborde von Bronsart, of Weimar; a dramatic overture by Miss Frances Ellicott, of London, and a jubilate by Mrs. H. A. Beach, of Boston, were given at the opening ceremonies of the World's Fair. The jubilate was successful and is pronounced a scholastic work.

FOREIGN.

GOUBOU is said to be ill at Paris. He is seventy-five years old.

SARAGATE has been playing at his home in Paris with much success.

A FULL Wagner programme has been arranged for production in Munich.

THE Kindworth and Scharwenka Berlin conservatories have been united.

"DIE WALKURE" was recently given in Boston with musical power and success.

ENILLO PRIZI has been commissioned to write a one-act opera for Patti. Farewell!

A WORK on O'Keghem, the 16th century composer, by Michel Brenet is soon to appear.

A MASS for soli, chorus, and orchestra by little Otto Hegner was recently given in Basel.

XAVIER SCHARWENKA'S opera, "Mataswintha" has just been published by Breitkopf & Haertel.

RUBINSTEIN is the hero of the hour in Berlin, where he has been playing and conducting his works.

THE performance of "Die Walkure" in Paris resulted in a surprising ovation. It was a most cordial reception.

A VOLUME of reminiscences by Handlick has lately been published. Some interesting Wagner anecdotes are given.

AN unpublished and never performed work by Raff was recently given at Weimar. It is an orchestra suite of five movements.

IT is said a production of "Falstaff" is forbidden at Trieste, with Verdi as conductor, because of fears of an irreverent uprising.

FRAY WAGNER has had a bill introduced into the Austrian Parliament to lengthen authors' rights to twenty years after their death.

TYTEL, the composer of "St. Francis," is at work on a new grand oratorio based upon the persecution of the Christians at Rome.

THE MS. of Beethoven's "Moonlight Sonata" has been discovered by Martin Krause. It differs slightly from the printed version.

RICHARD BURMEISTER late of Baltimore, recently conducted his symphonic fantasia with great success in Berlin, being recalled three times.

HANS RÖRER will not be the conductor of the Boston Symphony Orchestra, vice Nickisch, resigned, as the Vienna authorities refused to accept his resignation.

RUBINSTEIN, in his recently published "Recollections of Fifty Years," says: "Musical creativeness is at an end; it died with the last note of Chopin and Schumann."

HEER BARTH, of Berlin, of whom mention has been recently made in these notes, is continuing his success as a pianist in that city, and is called a veritable Jupiter at the piano.

THE sixtieth anniversary of the birth of Johannes Brahms was celebrated May 7th by a grand concert by the musical societies of the city (Vienna) under his direction.

A SERIES of popular concerts conducted by Hans Richter, including works by Beethoven and Wagner, has just closed at Brussels. A supplementary concert is announced.

THE spring season of opera in London included "Faust," "Il Trovatore," "Lohengrin," "Maritana," "Cavalleria Rusticana," and "La Jive," the latter being the novelty.

HANS VON BÜLOW divides all operatic composers into two classes: (1) Those who increase the repertory of the barrel organ and (2) those who borrow from the repertory of the barrel organ.

BY virtue of a new string quartette by D'Albert, the already famous pianist, which was played in Berlin by the Joachim Quartette before Rubinstein, Max Bruch, Heinrich Hofmann, and others with great success, D'Albert, it is predicted, will become a great composer, this being considered an epoch-making work.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on the right-hand only, and with other things on the same sheet. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THIS ETUDE. Questions that have no general interest will not receive attention.]

W. M. J.—Yes, there is a caution needed regarding slow practice in the time you mention. It is true, doubtless, that in playing a slow passage the fingers and hands in the various touches will have time to take liberties, to finger inaccurately, differently than if the piece was being played at its correct tempo. When playing very slow, the touch effects are greatly modified, and the musical impression is enough changed to mislead the pupil as to the correct tempo. If slow practice is to be of any use, the best plan regarding this is to play the passage up to its tempo, even at the risk of doing so with omissions, or even mistakes, but immediately playing it slowly several times, then in velocity again, to be followed by work again.

C. W. L.

K. L. O.—All rules have exceptions. Synopses misplace the accent. But when playing a mazurka, for instance, there are frequently vigorous accents on the second and third notes. Now, these are intended to give the same effect in rhythm that a dissonance gives in harmony. All dissonances must be resolved, therefore, mark well the first regular accent after these synopses, or irregular accents. This will serve two purposes, making the irregular accent effective, by force of rhythmic contrast, and satisfying the innate feeling which is found in all musical persons for the regular flow of rhythm.

C. W. L.

S. N. Y.—Leading teachers recommend pupils to sing or play the violin, because in this way the music has to be thought out before rendering it. While in piano playing, too often the pupil plays keys and notes without a thought or feeling of real music. The ultimate end to be sought is to make the fingers sing what the soul feels and had musically conceived; therefore, to sing gives the mind practice in thinking musically, and to play the fingers into the desirable habit of singing what the eyes read. Yes, by all means join the choir if you can sing at all, and it will greatly help your powers of expressive and effectual playing.

C. W. L.

E. M. H.—To make your pupil play without looking at the keyboard he must help him cultivate his sense of locality. Cover up his hands with a piece of sheet music and let him feel his way. If he is desirous of doing as you say, he will use the same method for his own practice at home. He also have a piece committed to memory and play with closed eyes. Appeal also to his reason; show him that he cannot learn to play from notes if he is constantly looking at his head from keyboard to music.

H. C. M.

A. M. P., LAWRENCE, KAN.—Ensemble playing is playing together. Duets, Trios, Quartets, etc., belong to this class of music.

MRS. E. F. W., ELMIA, IOWA.—In anthems where the four parts are written on four staves, the tenor part is commonly written, for convenience, with a treble or G clef. But since a man's voice is an octave lower than a woman's, this notation is an octave higher than the tenor voice sings. The correct way to play the tenor part, therefore, is to play it where it is sung, not where it is written, but an octave lower, between the alto and the bass. It makes no difference whether the tenor sings in quartet, duet with bass, duet with alto, or what not; his part is probably below the alto and above the bass. Consequently, it is not right to say that he is playing it an octave higher simply doubles the part in the octave. There is no law against reinforcing parts in this way, but it is not the same thing as playing the part correctly according to the composer's intention.

E. C. A., WEST ACTON, MASS.—I cannot tell you which will give the best results, practice on the Technicon or on the Practice Clavier, simply because the two contrivances are so totally unlike as to make comparison impossible. The use of the Technicon will develop all the muscles used in piano-playing; but I have yet to learn that anybody ever claimed that it is possible to learn to play the piano by practicing on the Technicon. It is simply an extremely good gymnasium for the hand. But many excellent musicians and teachers believe that practice on the Practice Clavier, too, the same way that one would practice on a piano, will enable a pupil to play real music on a piano quicker and better than if he had confined his practice to the piano itself. The use of one does not do away with the desirability of using the other. Any pianist, whether he uses the Practice Clavier or not, can profitably use the Technicon for a few minutes every day. Many teachers have both machines in their teaching rooms. The use of the Technicon does not do away with the necessity of using technical exercises like Mason's. The amount of time to be spent upon each will vary with circumstances, but only a few minutes a day should be devoted to the Technicon, say enough to go through the exercises in the book once.

Concerto is pronounced, con-'share-to, long a, and long o, with the accent on the second syllable. Gullmatt is pronounced, approximately, GUL-mong, the second syllable being a French nasal sound for which there is no equivalent in English.

MRS. J. R. H., BLOOMFIELD, IND.—A Phrase is any short fragment of melody which includes two or more complete sentences. A Section includes two or more phrases. A Brief includes two or more sections. Mathew's "Primer of Musical Forms" will give you full and detailed information on this important subject. I am sorry to say that some writers use the terms Phrase and Section with meaning precisely the reverse of those here given, a circumstance which has caused much confusion. In our own teaching I never seek to avoid this difficulty by using the term "Clause," just as we do in English, to include two or more Phrases, disclaiming the term Section entirely.

A slur is nothing more or less than a curved line, used well; Heaven only knows what it is used for in many cases. It is probably safe to say that it always signifies legato, unless there are dots used with it at the same time. When it connects two notes, it is commonly called a "short slur," the first of the two notes is accented, and held until the second is heard, and the second is short and unaccented. But even this rule is not invariable. When the second note coincides with a musical accent, it is common to see the slur as strongly accented as the first note. The slur is often used to indicate the limits of a phrase; but it is often employed in a way which nobody can find any sense in, being wholly meaningless. Unfortunately, I have not the piece you mention at hand; but I hope what I have written will enable you to judge for yourself. If not, be kind enough to write again and I will try to help you.

Palmor's Piano Primer is a good book and is probably as nearly accurate as any book of the sort. I hardly know what to say to your question whether there is any difference in the movement of 2-4, and 4-4 time and of 3-2 and 6-4. Any of these meters may imply any rate of speed. Minor intervals are simply a semi-tone smaller than major ones; and although they are commonly formed from them by lowering the upper tone of the major ones, yet a major interval is just as truly transformed into a major one by raising the lower tone as by lowering the upper one. Thus, the interval C-E is a major third while C-E-flat is a minor one. But C-sharp-E is also a major third.

A B.—"Technique," or better, because more English, "Technic," is a term which, as applied to piano playing, includes all the details of mechanical execution. It includes good touch, all the different kinds of touches, legato and staccato, fingering, facility, speed or performance; in short, everything which pertains to the mechanical side of playing. To be a master of the technic of composition is to be familiar with and to have at command all the resources of musical expression, tonality, harmony, form, counterpoint, thematic treatment, instrumentation, etc.

STERS DE NOTRE DAME, ST. LOUIS, MO.—I have always supposed, with you, that "Killarney" was an Irish song. Whoever wrote it down as Scotch probably made a slip.

MRS. H. F., GREENVILLE, N. C. and D. E. M.—There has been a great deal of sentimental rubbish written about Beethoven's Sonata in C sharp minor, Op. 27, which Beethoven himself would have been the first to repudiate. The romantic stories about its origin are probably all mere fabrications. Beethoven himself never gave it the title "Moonlight"; that was done by a publisher to make it sell. I cannot tell you what Beethoven meant to "convey" by it, because nobody knows, and because, in all probability, he never meant to convey any ideas whatever, apart from the purely musical ones in it. If he had any sense or event in his mind when he wrote it, he has not revealed what it was. The feeling in it is plain enough, although it cannot be adequately expressed in words; no more can any other feeling. Try to enter into the feeling embodied in the music, and you will be able to play it as a melody. Try to imagine a scene to which the feeling of the music is appropriate, and there is no harm in it; but do not imagine that the composer necessarily had any such scene in his mind. And I think the better and higher way is to identify the music with the feeling without the props of words or definite images.

J. C. F.

C. L. C.—The figures $\frac{5}{4}$ mean that you can take your choice as to which of the two sets of fingers you wish to employ in said passage. Either to play the two notes with the fifth finger or use the fourth and fifth.

In Behr's "Late Serenade" the grace note is the only one played; it is played before the other note in the right hand.

A. P.—There is a work which describes the scenes and characters of the different operas, it is entitled "Stories of the Opera. Price 50c

N. L. G.—The word "trio" in the second movement of the minuet and march is derived from the custom of playing that portion of the composition on three instruments or three parts, hence the name.

E. A. W.—There are a number of most excellent schools and conservatories of music in this country. You do not give your name and address and therefore we cannot give you the best one in your vicinity, but any of the large cities now provide the means of the best musical education. If you will read the columns of THE ETUDE you will see a number of the most excellent schools advertised. Write to them for circulars.

J. W. M. N.—You ask for some studies of the same grade of difficulty of Loeschhorn Op. 65, No. 1. The following are some of the best of the newest set. Biehl Op. 44, No. 1; Guritt Op. 82, No. 1; Mathew's Graded Course Vol. 1 and Landon's Studies for Piano which are just out. For studies to come between Op. 65 and Op. 66 of Loeschhorn the following will answer, Vogt Op. 124; Biehl Op. 81; Guritt Op. 69; L. H. Sherwood's Etudes, Book I.

The names of Part Song for a chorus of four is perhaps best answered by stating that any teacher will send you a selection and allow you to return all not desired. This will allow you to make the best selection possible.

C. G. T.—The recent authorities now use the "standard" fingering of the chromatic scale exclusively. The rule for this fingering is: Third fingers on all black keys; first thumb of right hand on all of the white keys B and C and F, these to be played with the second finger. The second finger of the left hand plays E and B, the other keys the same as for the right hand.

C. W. L.

F. R. F.—Young pupils often look first at the notes for one hand and then at the other without trying to think of the fingerings, and break and halt in their reading. Beginners usually play more of

melody than of harmony, therefore the rule adopted by many good teachers: Always read for and fix the position of the right hand notes first, and always take the necessary time for concise reading.

C. W. L.

S. Y. U.—The first great necessity in technic is to secure a loose arm, wrist, hand, and fingers, therefore the hand or wrist touch should be taught in the first lessons. If not only is called into practical use for expressive playing as soon as pieces are studied, but it is most secure a good legato touch, because of the loosening of the muscles and joints used in playing, and because of the contrast of effect.

C. W. L.

S. W. A.—Scale-playing can easily be made interesting by requiring accents, and by giving the scale in forms that require thought, and by the "velocity" practice. This subject is exhaustively treated in the Mason Scale and Arpeggio books of technic.

C. W. L.

C. B. F.—Nearly every pupil would be improved by trying to write out melodies that have been heard, or trying to pick them out on the keyboard. This latter practice is to be earnestly encouraged. This is true from the fact that the greatest successes come through the ability of the pupil to make his fingers "sing" what his heart feels, and this is cultivated best by such memory-playing. No possible harm can come from it, especially if the pupil is following a course of well-planned instruction. It is especially valuable practice to listen to pieces, trying to fix in what time they are written, and particularly trying to notice the phrasing and the climax of each. Teachers should give the pupil practice in this at each lesson by playing to them new music.

C. W. L.

S. W. Y.—The short and long curved lines, the V marks, and the much used $\frac{5}{4}$ and $\frac{4}{5}$ figures, many indications of slurs, compass or editor how the composition should be played, the more notes are but an outline of the piece; its real music is brought out by a careful observance of all that these many marks demand. Hence the necessity of studying with a good teacher who teaches the meaning of all these marks used in editing music.

In your second question you are asking for the study of the reason why players of about the same ability make the same piece sound so differently is because one brings out all that the marks, lines, dots, curves, etc., of the editing demands, while the other plays by caprice and fancy, paying no attention to them.

C. W. L.

C. L. W.—There are many reasons why lessons should be begun early in life, and that the teacher should be one of the best. Perhaps, the most important and best reason of all is generally overlooked, which is, when the pupil is young, he more easily and readily learns to express his musical feelings through his fingers. It becomes second nature to him more thoroughly. Therefore, pupils who begin early are by far the best musicians, as a rule.

C. W. L.

F. R. E.—The best teachers of beginners are now using chaste simple, and musically easy-to-understand melodies, instead of so many exercises, for the purpose of developing the inner feeling for real music, and for helping the pupil to more surely and freely express his musical feeling through his fingers. One cannot express a thing unless he feels it, therefore the music used must be intense in its musical qualities—music that will appeal to a child's taste; this gives him something real and tangible to express. Most exercises of the few finger kind, such as octaves, etc., are purely mechanical and do as little to do with musical development as garden-making or dish-washing. If music is to be learned, real music must be studied.

C. W. L.

EAR TRAINING.

ANTON SMIL, in a recent interview, said—
"You ask me what people are to do to detect the musical ear, particularly what parents are to do when interested in the education of their child. I suppose you know that this is in one respect a difficult question, and one at the same time that leaves very little to say. But it seems to me that there is nothing to be advised except this, that the parents shall seek the judgment of a musician. I do not see what else they can do. I know, too, that this is not a completely satisfactory course in every case, for I suppose it is true that many teachers take pupils knowing that they have a good ear, and that it is not easier to detect a good or a bad ear in a vocalist than in an instrumentalist?"

"It certainly is. In the case of a voice trial the musician has only to play or sing a brief passage—a few notes—and ask the pupil to follow. A few such trials of the voice will in time be able to detect a true or false ear has the necessary foundation of a true ear.

"Of course, there might be cases where the ear was not perfect and where a general trial might seem favorable, but no person whose ear, whose sense of harmony, was seriously defective could possibly escape detection in such an examination as this."

"In the instance of a performer the case is undoubtedly somewhat different. When the trial is not through the voice but through an instrument, it cannot be finished in one effort. Nothing but a musical study will bring out the ear's defects in a pupil who does not sing. In a few trials, particularly in the case of an instrument like a violin, the defect will appear if it is to appear."

"But there is no rule that any one could set down for finding that a person had no ear, any more than there is a rule for finding whether a person has positive aptitude for music. The only way to find out under trial by a person competent to make that trial."

METHOD.

BY FREDERICK L. LAWRENCE.

Upon the pianoforte there are players, and there are also players; there are teachers and again teachers; and who ever heard of two great teachers who had the same method? We hear of the "old school," of the "new school," of Prof. So and So's method, of this, that and the other technique. Plainly, then, method may mean a variety of things, confusing things too, and the multiplying of methods may hinder and render obscure the very ends they were intended to accomplish and make plain.

There are, I believe, a great many earnest, faithful students of music who are so situated that they cannot enjoy the privilege of personal instruction and study under our best teachers. These students read avidly everything they can find by or about our eminent musicians, and no doubt sincerely endeavor to apply the ideas in their own work. Unless there is already a goodly sum of musical intelligence and wisdom in the head of the pupil, there will result a method which perhaps might well be called a cork-screw method. Not straight to the point at all events.

When a person is going to talk on a subject, listeners usually want to know what he means by his subject. For that reason I shall define method. Method is a specific, a reasonable, and a progressive way of accomplishing a certain result. Every result obtained in any department of science or art must have had some method behind it to push it on to perfection. Hence every student must have his method, or he will be like the proverbial boat at sea without rudder, chart, or compass. In exactly the proportion in which he follows a method will be his success. More, it is far better to follow a poor method than none at all, but immeasurably better to follow a good than a poor one. Still, no matter how perfect the method, it will not apply invariably to every pupil, for the mental characteristics and physical formations of no two persons are exactly alike. One may need muscular development; another more acute nerves; still another may lack all sense of rhythm, or tonal relations, while possessing the first two in a surprising degree. Therefore it follows that what is proper for one might be a simple waste of time for another.

Only the experienced teacher can judge of these things intelligently and apply the necessary remedy. I think a great many times that the piano teacher has to show about as much skill in the prescriptions that he writes for his pupils musically sick, as does the physician for his physically sick patients. It is manifestly impossible to lay down any rules that will invariably apply. There are certain broad principles, however, that can be followed, and if the pupil possesses a fair amount of common sense and judgment, he may form a method of his own that cannot carry him far astray.

In regard to the position at the piano: the seat should be high enough so that the elbows will be on a line with the level of the keys. Why? Because that position will give the easiest control of the hands and arms when we come to get the proper position of those important members. From the top of the forearm at the elbow to the knuckle joints should be a straight line. Why? Each muscle as it moves rises against others, and with the straight line there is less friction to be overcome than in other positions. Consider how difficult you would find it to pull much of a weight with a rope wound half round a tree. The fingers should be curved so that the ends, and not the ball, will be in contact with the keys. The reason is evident; a little experience will make it plain to any one. With the hand in proper position lift a finger as high as possible, keeping it curved. Then lift it again as high as possible, with the finger straight. In both cases it moved the same distance at the joint, but about three times as far at the end when straight as when curved. It might be interesting to figure up how many miles of waste movement one would make within a given time by playing with straight fingers.

All finger motion should come from the knuckle joint, without any assistance from the hand. The reason? You will use more muscles than you need.

Don't use two muscles when one will do the work. To sum it all up then, we are to produce every effect by the simplest and the fewest motions possible. If this rule is well followed, a vast amount of time will be saved. There are, of course, some exaggerated motions that are sometimes practiced for the sake of quicker development of certain muscles, but for that purpose only.

All study should be arranged so that it is progressive. How many people we see who can play nothing in an artistic manner, and yet who may have studied music for years. The trouble is just here; they have not studied progressively. One week on one piece, the next on something else, perhaps here and there a little dab of technique, but nothing that has taken them step by step nearer the heights. They have spread their butter too thin. A pound of butter is a good deal, but spread it over a hundred loaves of bread and it is but a very little. Don't practice over too much ground. Thoroughly conquer every point taken up. A difficulty only half conquered is sure to come up some time in the future, greatly to your annoyance. Above all things have patience. Practice as if you had every desire but no expectation of ever playing any better, and were content to play the same thing for the next ten years. Keeping at it doggedly, persistently, and eternally, must and will bring success.

EDITORIAL NOTES.

THE annual vacation time is near at hand. In places for these weeks of rest there should be a place for musical readings. There will be many stormy days that keep one in the house. And then, not many days will one want to spend entirely in rambling or recreation. Novel reading is as tiresome as real work if kept up too long, therefore make a place for the reading of some good works on music. Our American publishers can now give us reprints, in English translations, of nearly every foreign work; besides works by our own musicians are continually being issued. There are many valuable and interesting books which deal with music in a particular and general way, rather than theoretically. These are especially acceptable for summer reading.

DURING the busy year or two of our lesson taking there were many pieces learned and laid by. These would soon come into a good finish now that some months' additional skill have been acquired, and they would be pleasing and fresh to friends, and ought to be finished so well as to be at the finger's end for entertainment playing. All pieces that have been memorized should be brushed up and put into an improved form for use as well. Don't neglect to take four-hand music for *prima vista* playing on rainy days and of evenings. There will be chance acquaintances who can take the other part with you. One word about solo playing. There are thousands too many piano pounders, therefore prepare some of your best music in your very best manner, so that your playing may bring you listeners rather than drive them from you.

MANY pupils will soon be making plans for going to some musical center where they can study with a superior teacher. When one has plenty of money this is an easy matter to decide about, but if desire and talent far outbalance capital it becomes a complicated question. In some of the conservatories connected with seminaries or colleges there is a chance to lend a hand toward self-help in paying expenses. In the cities there are ways which one can help himself. But the chances for such ways of working one's way are small. Young men can get their board by taking care of the heating of some large house, by helping in a grocery on Saturdays and through the busiest hours of the day. Restaurants of the medium class sometimes give table board for two hours work in waiting on table during the busiest hours of the day, but this is not usually to be recommended, because of the unhomelike surroundings. Admission to concerts is to be had by being usher, but it takes the help of some friend to secure this position.

CONSERVATORIES, music schools, and the musical departments of seminaries will graduate hundreds of pupils before the next issue of THE ETUDE. Many of these will enter the ranks of the music-teaching profession. Fortunately, within the last few years musical institutions have required their graduating classes to study the art of teaching as well as the art of playing and singing. But the fact that skill in execution is no sign of skill in imparting knowledge is to be emphasized. Many graduates should attend some good summer school where such work is a specialty. They should also still further perfect their renditions of their best music.

Those pupils who lack the necessary money for a course at a musical center will find that it is better to borrow the amount and thoroughly prepare themselves before beginning to teach. This can be made evident, when it is remembered that one learns faster, better, and easier when young and before bad habits are formed. That when he is well prepared for teaching he can get better prices and more pupils and so earn the cost of his education much easier and in a much shorter time than if he had tried to first earn the money for his education. Debts are not to be lightly contracted, but to borrow money for an education is often a perfectly correct thing to do. The writer has known of young men who had no rich friends, take out an insurance policy on their life and give this as security for the loan, they keeping up the small annual premiums.

If it is personal instruction as a performer or singer that the pupil wants, the selection of a good teacher is an easy matter. But if one is preparing himself for the profession of a teacher, it is to be remembered that there are teachers who make such work a specialty. The music teaching profession is in a transition state, where traditional lines are being deserted for the newer ideas that are founded on the natural laws of mind development. There is as marked a difference now in the methods of imparting instruction, between teachers of the old and new schools of music teaching, as there is between the kindergarten and the old district school of twenty-five years ago. Young people who now finish their studies entirely under the old system will be laboring under unnecessary difficulties all through their professional life, or will before many years have to take a course of some expensive teacher at an extra expenditure of time and money; and, too, it takes a large amount of common sense as well as humility, to acknowledge that one is wrong and must start over again, that he has been teaching poorly and must prepare for better work in order to make a living and maintain his professional standing.

CULTURE OUT IN CHICAGO.—"I understand," said Mrs. Connoisseur, as she swept into her box at the Auditorium, "that Max Bendix is to play the solo parts to-night." "Ain't that nice!" responded Mrs. Parvenue. "He's a regular masterpiece on the fiddle." "Ahem, yes. Had you heard that he has a Stradivarius?" "No! Is it possible?" "I heard so." "Where did the poor fellow get it?" They say he got it a year or two ago, in Europe." "Well, that's just awful. Can't nothin' be done for him? 'Spouse he'll go, just like Barrett. Seems as if the cholera and all them dreadful diseases comes from Europe, and"—the rest was drowned by the beating of the kettle-drum.—*Chicago Journal*.

—Methinks music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task if we desire not to leave the ear empty, or to disturb the simplicity of the noble cantabile with too much noise.—*Emanuel Bach*.

THE LADIES' PIANO CLUB.

BY MADAME A. PUPIN.

Min and I are very enthusiastic about music,—lunatic friends think. Min often comes in to see me; we play our favorite duos, we talk about our favorite composers and the last musical book we've read, for we buy all the musical literature we can hear of, we confide to each other our aims and aspirations, which are something above the ordinary—*high-falutin* our friends say. One morning Min came in to see me, it was shortly after we had been reading the Life of Mendelssohn; we discussed on our favorite topic, as usual, but suddenly I had a new idea: I have a great many original ideas—preposterous my friends say. Said I, "Min, let's go to Europe and visit Mendelssohn's birthplace and—Min, who is eminently practical, said we couldn't afford it, and I had to admit we couldn't, so I suggested that we do something to make ourselves illustrious. "Couldn't we get up a Piano Club?" Min said she didn't believe we could get any one to join it, but I had suddenly made up my mind that a Piano Club would be just the thing, and I very seldom give up any idea I have got in my head: I have a great deal of decision of character,—stubbornness my sister calls it.

We talked the matter over for some time, and I told Min if she would ask Sal and Viola, and Fan, and Allie, I would interview Clara and Lou, and May and Sara. A week from that day we met at Min's house and organized. Min made a speech, in which she said that the object of the Ladies' Piano Club should be to hear as much of the music of the great composers as possible, to become acquainted with the chief incidents in their lives, to develop a critical judgment of the music we heard, to have a stimulus to practice, to gain freedom in playing before others, and to help to encourage each other, especially those who were teachers, in every possible way. She said that a musical library might be formed in connection with the Club, and suggested that each member should donate one or more books as a nucleus of a library.

There were eighteen girls present and Min U. Etto was elected President. She was to oversee things generally and furnish new ideas to make the Club a success. Allie Gretto, who is very enthusiastic in whatever she undertakes, was made Vice President, and Musical Director. Instead of a Secretary we had a Historian, who was to write a sketch of each meeting in a big book, and Fan Dango was selected for that position. We chose Fan Taisie for Treasurer, and one of her duties was to call the roll at each meeting.

It was decided to meet around at the houses of the different members once a fortnight: Each member was to put twenty-five cents into the Treasurer's box at each meeting; if not punctual, or failing to attend, would be fined ten cents additional. The first money was to be used to subscribe for three musical periodicals,—*"The Etude,"* of Philadelphia, for the benefit of teachers; *"Music,"* of Chicago, to help develop our critical judgment; and *"The Musical Courier,"* of New York, as a chronicle of current events in the musical world. These papers were to circulate, and each member had but one day to peruse the number coming to her, before passing it on to the next.

The first meeting was a great success, there were twenty-five members and twenty-eight volumes were given for the library. We met at different houses for three months, the subjects being Scarlatti, and Bach, for two meetings, then Hindel, Haydn and Mozart. Fan Taisie always began promptly at the hour to call the roll, for she said musicians must always be on time. Each one as her name was called walked up to the box and deposited her fee. Then Fan Dango read the report of the last meeting, which, as it was meant to be handed down to posterity, was gotten up in a very witty style. After this reading, Allie Gretto announced the list of pieces to be performed and called upon the essayist of the day to read her sketch of the composer chosen: this sketch was never allowed to exceed ten minutes. Allie arranged each programme so that it should occupy no more than one hour, including the criticisms which were allowed after each piece; these

criticisms, Min had decided, should always be on the character of the music and never on the execution of it. "We do not meet to criticise each other," she said, "but to learn all we can about the styles of different composers." After the musical programme, the Reporter read her condensed account of the doings of the musical world, and then there were thirty minutes left: Min had suggested a feature for this last half hour, which has proved very interesting. She said questions enclosed in envelopes and unsigned could be dropped in a box on entering, and this time would be devoted to discussing them. I remember the first question was how to make pupils play two against three: Allie told her way, Mrs. B. Sharp explained her way and I told my way. This last half hour is great fun, as no one knows who has asked the question, and the subjects considered are so varied, we extract a great deal of instruction, as well as amusement from our discussions.

After the first six meetings, we decided to have a permanent room, as our membership had increased to thirty-six. For a long time we could find no suitable place, till I happened to think of our ball-room.

The room is 40 feet long and 25 wide: Every bit of the wall above the wainscoting is covered with cancelled postage stamps. Old Aunt Tabby was trying to collect a million, for what purpose no one knows, and after her death we found over 80 calico bags, each containing a thousand stamps; these But seized upon, and he and his chums amused themselves pasting them on the walls; as there are stamps of every hue, the effect is soft and pleasing.

We girls painted the floor and hung up draperies of cheesecloth over the windows. We had a certain pole put up near the ceiling, on which we hung curtains of double-faced Canton flannel, thus dividing the room into two. I had my grand piano moved in and we hired an upright, so we could practice music for two pianos. One half of the room is the Music room, the other half we call the Library and Reading room. The Music room is open to the Club Wednesday and Saturday afternoons, but the Reading room is accessible at all times. Fan Taisie donated an old-fashioned book-case for the circulating library, which now numbers over fifty volumes, and Matthew Mattias, a friend of Allie's, with a genius for tools, made us a lovely music stand with compartments for 2, 4, 6 and 8-handed music, and for our periodicals. We took some cash from the treasury and sent for some symphonies and overtures, for 4 and 8 hands, in the Peters Edition. This is the music the members intend to practice on Wednesday and Saturday afternoons: we intend not only to become familiar with the standard overtures and symphonies, but to improve greatly in *prima vista* playing.

In my next letter I am going to tell you how we dedicated our room, how we got it adorned with musical pictures and the busts of some of the great composers: I will tell you all about the books in our library and some of the new ideas Min has originated for next season. I think there would be more Piano Clubs formed if people only knew how pleasant and instructive they were.

READING MUSIC MENTALLY.

BY C. D. REYNOLD.

It is frequently the case that the profession of music is taken up too late in life. The lack of early advantages and training has dwarfed and smothered many an artist. All success is not phant. It is to such that I would most earnestly recommend systematic work in thinking music abstractedly.

Familiar music should be selected for the first attempt—music that has but one melody, like the Clementi Sonatas.

The first readings must be slow, that the effect may be carefully thought out and the time preserved. It will be found that there are passages of which the mind does not at once make out a clearly defined meaning. In these keep up the time, even though the effect is obscure. Perhaps the tempo was taken at a too fast pace, or the music was too difficult. After the movement has been read through, return to the obscure passages, and study separately each part. In order to make the mind active and the effect vivid, the tempo should be gradually worked up to a fast speed and all the passages strongly marked in the mind. It is also advisable to beat the time with the

hand. In this way you realize and feel the music as you read along, you are much in the same position as a conductor, and are likely to act very much as he does on reaching a climax or ending a phrase, etc.

It is of the greatest importance that an exact mental image be created in the operator's mind, as stirred by the outer meaning of the music, depend upon the clearness of conception. It is comparatively easy to follow the notes, keep the time, and, in a general way, get an idea of the effect and content of the music. The crumble in which are transformed all the infinite varieties of expression is the soul. Here lies the distinguishing mark between the born artist and the man of dull emotion. The pianist who fudges himself lacking in emotional and intellectual expression as well as technical ability can receive great benefit from this way of reading music. Clementi, Mozart, Heller, Schubert and other writers of this grade might be mentioned as necessarily preliminary to the study of Beethoven and the best modern writers. The careful analysis that must accompany this method of study requires a knowledge of singing and harmony. Those who find themselves weak on the technical side, or are poor readers, would find this mental reading a great boon. If music is a language, why should not the musician be expected to read that language in all its forms? The modern masters are, technically speaking, beyond most of us; we can yet hear them with delight by exercising this most difficult of all faculties—abstract thought. Finally, let me say that those who lack on the practical side should make this a means of becoming better performers, rather than follow it for its own sake, which is in itself an abstract and theoretical affair. It is, however, and can be acquired by any one who has a right to lay a professional claim to the Divine Art.—Ezechyng.

BETHOVEN.

THAT goes a man with rapid pace,
His shadow falls through sunlit space,
He leaps o'er thicket, field and bar,
And all his footsteps are swift as a star.
Rushing torrents imp-d his way,
He dashes through the blinding spray,
Soon he mounts the other shore
Moves on unharmed as before.
He now among the craggy heights,
Is seen prepared to take his flight;
The wondering world draws back alarmed,
Hea rings o'er boundless depths unharmed.
What others find toll, to him is play,
They crown him victor of the day;
No higher has he met his man,
Such a one was Beethoven.

Translated from the German by THEO. PRESSE.

GRILLPARKER.

[ANNOUNCEMENT.]

CONGRESS OF THE AMERICAN COLLEGE OF MUSICIANS.

UNDER the auspices of the World's Fair Auxiliary, the American College of Musicians will hold a Congress in Chicago, Monday, July 3d. It is expected that this meeting will be extremely interesting. Addresses are anticipated from President Bowman, of New York; Past-Secretaries Wilson G. Smith, of Cleveland, and Albert A. Stanley of the University of Michigan; Secretary Robert Bonner, of Providence, R. I.; Chairman of the Pianoforte Examiners, Albert Ross Parsons, of New York; Past Chairman of the Pianoforte Examiners, Dr. William Mason, of New York, and others.

It is also expected that the College will have the honor of the presence of and an address from the distinguished Secretary of the College of Organists, London, England, E. H. Turpin, Mus. Doc. Oxon., who with Dr. J. F. Bridge, the renowned organist and choir-master at Westminster Abbey, and Sir John Stainer, Professor of Music at the University of Cambridge, have been invited by the Auxiliary to formally represent England in this Congress of Musicians. Dr. Turpin will speak on "The value of Examinations and Degrees in Music as a stimulus to thorough preparation for a Musical Career." As Hon. Secretary of the London College of Organists, he has had wide opportunity to study this problem.

The meeting will be open to all musicians as well as to the general public, and a large attendance of the members and graduates of the American College of Musicians is probable. No one interested in higher musical education can afford to be absent, it is also expected that delegates representing several other governments will be present as guests of the World's Fair Auxiliary.

The first week in July will be the great one, from a musical standpoint, of the whole season.

There will be two examinations this year, one in New York City, commencing Tuesday, June 27th, and one in Chicago, commencing Tuesday, July 4th. The Annual Meeting will be held in Chicago, on Monday evening, July 3d. Intending Candidates can obtain all information from the Secretary.

ROBERT BONNER.

60 Williams Street, Providence, R. I.

BY IRVING HALL.

Looking down into one of the lower opposite windows of the court of the apartment house in which I live, I can see and hear two hands playing from morn till eve on an old-fashioned square piano. The hands are small, thin, and white, belonging evidently to a woman. For three months now, I have listened at odd moments to this piano, and thought about the girl and her work; and so in so thinking I have been led to write these words. During the three months I have had practiced steadily the same few scales, stopping, as a rule, only to eat her three meals each day. In comparing her playing of those three or four pieces to-day, with that of three months ago, I can see little or no progress. The *tempi* seem unchanged and I hear the same old mistakes repeated again and again. I have wondered who her teacher might be, and whether the faint were his that she failed with all her good will to learn anything. I have speculated much about the girl as I stood at my fourth-story window and watched the white hands—for only the hands of a piano can be seen from my apartment—moving patiently up and down the keyboard in the dark room below. Poor girl! does she come from a distance? from some country town perhaps, where she worked to save money enough to study music in Boston? Is she studying to be a pianist, or is she the dreamer of being a professional pianist? One or the other, surely, for without some such aim she would not plod away so many hours a day. But she is only one of hundreds who have wasted, and are wasting, time in a like manner.

Usually it is the fault of the teacher; once in a while the pupil speaks of his lack of ability, but in the pupil is the cause. Scores of piano teachers are teaching and earning money for instruction which is worse than none at all. They have taken a few lessons; they play a few pieces in a more or less faulty manner; they please their ignorant friends; and then their pupils whom they lead on in their own mistaken ways. Many a modest good teacher cannot earn what those ignorant and unscrupulous pretenders rake in from their victims. Parents are too often ignorant themselves and select a teacher for their children because of some social influence, or in order to help a friend, little realizing the harm they thus inflict upon the children. It is impossible to be a good teacher with only a superficial smattering of an art. Good teachers are not made in a day—but after much study and thought. A pupil of average ability, if well taught, should with two or three hours of good practice a day, or with less time, easily make progress. The six and seven hours are all nonsense. Mind and body are not capable of seven hours' conscientious practice—except in rare cases—or for only a short time—without becoming tired and committing grave mistakes which many learn too late. It is seldom that we can do well in two or three months that which people as clever, and cleverer than ourselves, have needed a year to accomplish.

Let me give a few examples of very common ways in which time and vitality are wasted on the piano as illustrated by the girl in the dingy room. She has all these ways, and her teacher certainly belongs to the class above mentioned. Her first great trouble is that she is not taught to think what she is doing, or trying to do. She sits, I fancy, with her mind wandering often on other subjects, and vaguely imagines that as her fingers, machine-like, work away seven hours a day, she is doing all that is necessary. She makes the same mistakes over and over again. This alone shows lack of concentration. She little realizes that one hour of careful, enlightened practice would be worth dozens of her hours.

She begins after breakfast with playing exercises and scales. The five-finger exercises are ordinary and good ones, but she plays them through hurriedly and unevenly with no particular regard to the quality of the sound of the five-finger exercises is the strict discipline of hand and fingers. The notes are merely nominal, so that the mind can be concentrated on absolute evenness, or a firm, round tone in striking each finger, and on the simplest and best way of using the fingers. No good can come from rattling through exercises rapidly and thoughtlessly. Ten minutes, even five minutes, of concentrated practice of carefully selected five-finger exercises is enough for the average student who allows perhaps two hours for entire study each day. But for that short time the exercises must be chosen wisely chosen or invented for the peculiar needs of each pupil, and varied gradually according to her progress; they must be a sort of essence of finger discipline. There should not be two, bringing about the same result. Each note played, each motion of a finger must have a meaning, if we are to accomplish much with little time and dead methods. One great mistake in average piano work is the time used in practicing padding. Take a book of études; examine an *étude* carefully; you will find that for pure discipline of the hand, half a dozen minutes selected from that *étude* will contain all the difficulties in the whole, and if these alone are practiced the rest are comparatively useless. There is too much repetition in them as a rule. A certain musical figure is repeated in many different

positions; a number of these positions, though they have different notes, are shaped alike for the hands; consequently practice one—and you have practiced the others like it. Much time and nerve might be saved, then, by studying fewer exercises and better ones, in a better way, with fewer pages of études.

How about the scale playing of our friend down stairs? Oh! quite the usual style. She plays all the scales through each morning, beginning at the bottom of the keyboard and sweeping upward to the top and down again, the thumbs loudly asserting their importance. These scales never seem to go any better; they frequently go worse. Time thrown away! Were she to take one scale each day and play it carefully five or ten times, right at the beginning of the day, she would, at the same time paying attention to evenness of touch and time, she could not help making progress. The constant hitches and false notes show that she is not even sure of the scale fingering, which should now be an old and well-learned story; neither is her mind fully upon her fingers. The C scale is the most difficult for the hands, as the thumbs never go under after black keys, and thus they find it harder to do so smoothly and evenly. The C scale should then have more study than the others. Many of the scales are so nearly alike as regards mechanical difficulties, that comparatively few of them need be practiced at a time. This is still more the case with arpeggios.

An old and favorite way of wasting time on the piano is still in vogue. The girl below when studying a piece plays it through from beginning to end, over and over again, thus giving undue practice to the easy parts and not enough to harder ones. The result is an uneven whole. The difficult passages never catch up with the easy ones. In beginning a new piece a student should be able after one or two readings to decide which will prove the C scale is the most difficult for the hands, and thus they find it harder to do so smoothly and evenly. The C scale should then have more study than the others. Many of the scales are so nearly alike as regards mechanical difficulties, that comparatively few of them need be practiced at a time. This is still more the case with arpeggios.

Much of the bad fingering printed on music which has been put there by this one or that one for the publisher is the cause of a vast amount of trouble and wasted time. I am always delighted to have a piece without fingering, for then it is comparatively plain sailing. A pianist, if well taught, should know almost without a thought the best fingering for all scales and arpeggios. For these then he needs no written fingering, and the other passages he should be able to finger very quickly himself, according to their formation from scales, chords, and arpeggios. Thus he would save himself the trouble of learning the fingering of many other people, whether it be poor or excellent.

We are all creatures of habits—both good and bad. Some pupils find it almost impossible to avoid restricting a piece to a laying done so often by making an exception. I find, it is to read a new piece so very slowly the first time that hardly a single false note need be struck. Ever afterward there is no trouble with the notes of that particular composition. Such players should not do much for the first time, for they will never then play anything in a clear and finished manner. Of course, an absolute lack of reading at sight does not develop a quick reader. The individual needs in these respects must be carefully studied and adjusted. There can be no general rule.

Time and strength are wasted in using superfluous or double motions in the playing of notes or chords where the hand must be lifted from one to the other. For example, let us take a few consecutive chords. After the first chord is struck there is need of only one motion before playing the next one,—that of raising the hand from the keys. In rapid playing of these same chords there is only time for this one motion, and yet ninety-nine pianists out of one hundred manage to get in an extra little scrambling or fluttering motion between the two chords. They are not sure of the next chord, and think to strike it more certainly by making an extra little motion over it. The more they practice thus, the less sure they become. Why not keep the hands still while the eye grasps the next chord to be played—and then play it with one clear, broad stroke? Never mind how far apart the chords are, if the student—even if they are at the two ends of the piano,—let there be only one motion between them. Surety will then be the ultimate and inevitable result.—*The Chautauquan.*

THE PEDAL.

It is hardly necessary to remind the reader that in our day educated pianists use the pedals not to obtain contrasts of loudness and softness, but entirely in the production of tone-color. The infinite variety of qualities of tone which contemporaneous artists, like D. Albert, Rammel, and others, get out of a piano is wholly due to a combination of many different kinds of touch with changing use of the pedals, employing sometimes one, sometimes the other, now both, and again none at all.

It was Chopin who revealed the possibilities of the pedals, Liszt who perfected the powers of touch.—*W. J. Henderson in "Preludes and Studies."*

BY C. W. FULLWOOD.

A STANDING rule to pupils: Remember the three P's, viz: Patience, Perseverance and Practice.

Analyze the piece or study with your pupil by playing together, teacher the right hand and pupil the left, and vice-versa.

While teaching study the pupil. If the teacher understands the disposition, moods and characteristics of the pupil he can make his work easier and more successful in results.

Require pupils to play each scale twice, in four octaves method, without a mistake. It makes them pay strict attention. Notwithstanding the positive assertion of some teachers, I have found in fifteen years' experience, it is not advisable to give the minor scales with the major. And not afterward, until the second or third year. The scale practice can be overdone.

Position while teaching—Sit at right hand of pupil, to note treble work and all errors of hand and arm position. But occasionally sit at a distance, to observe the effect and expression of pupil's performance; the coloring and nicety of touch can be better determined by hearing it from various positions.

Four-hand practice is invaluable to develop a true appreciation of time, rhythm and harmony in the mind of the pupil, especially in the first year.

Kindness coupled with firmness will work better results than harshness and arrogance.

Teacher, watch and study your own mistakes. You are not infallible.

Fifty per cent of the rough and inexpressive playing by pupils is due to careless fingering and misapplied muscular force.

A WORD TO PARENTS.

Why do not fathers and mothers make the most of their own musical capabilities, instead of expending money year after year for lessons which their children but half learn? We frequently hear a mother exclaiming upon the aptitude, even genius, she is confident her child possesses, but if asked, "Do you play or sing?" the answer is, "Oh dear no! I'm absolutely ignorant in regard to music."

I am not recommending the mother who does the greater portion of her housework and the family marketing, as well as mending broken heads and hearts with kisses and balsam alternately, to devote three hours a day to piano practice, or send the children into the street to play while she "does vocalizes," or studies the sol-fa system; but even a busy woman may, by the proper use of a few minutes each day, gain a rudimentary knowledge of either vocal or instrumental music, which will not only save money, but render the work of the teacher a pleasure instead of an irksome task.

"I pay Professor B— to teach my children," I hear you say; but many of our best teachers would tell you that in more than one instance a greater portion of the lesson hour has been spent in correcting a mistake which required no musician to detect or set right or the wrong way had become a habit. It might be only the substitution of one finger for another, but the consequence was a whole phrase, perhaps, of incorrect fingering, which the mother's eye would have detected at the outset had she even learned the system of finger-marking.

You may pay a stated sum per hour to the professor you name, but no money can pay the careful painstaking teacher for his constant thought and anxiety to fix the true principles of his art in the mind of his pupil; or for the discouragement caused by careless or inattentive students. Do your part. As you furnish up your rusty ideas in regard to geography, language, or numbers, in order that your child shall advance as rapidly as his mates, so you may help him from stumbling, even in music, if you will learn such apparently trifling lessons as the valuation of notes and their names; time given to rests and dots; notes of fingering, and various kinds of time.

ERATO.

MINUETTO.

Ignatius Kavanagh Op 12, No 2.

$\text{♩} = 92$

p sempre scherzando

* octaves ad libitum

5 2 1 1 5 1 4 3 5 4 1 3 5 3 4 3 4 5 1 3 5 4 2 3 2 1 2

1 5 4 2 3 1 2 2 1 5 2 1 4 2 1 1 3 5 2 1 5 2 1 5 2 1 3 1 4 1 1 1

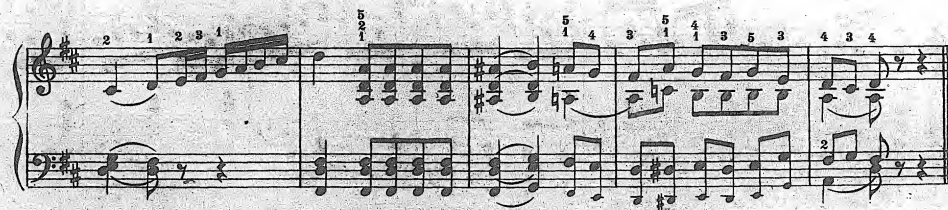
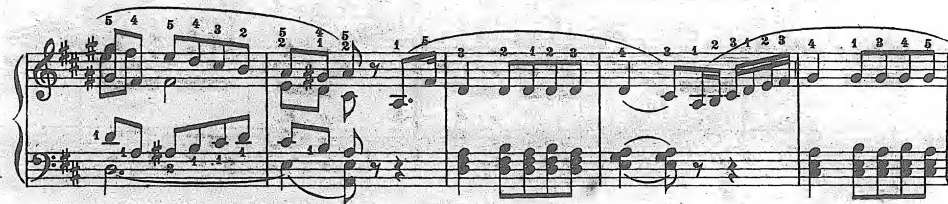
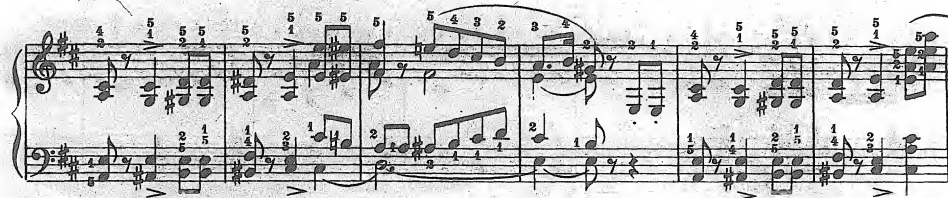
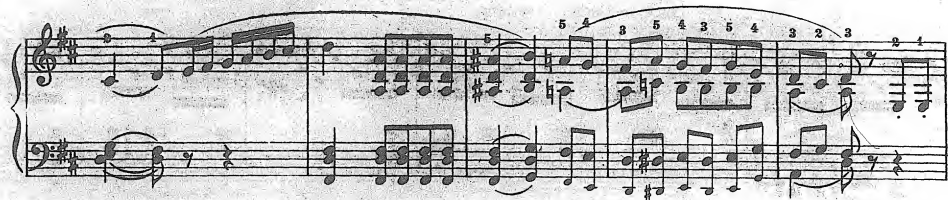
2 2 1 5 2 1 5 3 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1

** the small notes may be omitted by small hands*

5 3 1 5 3 2 5 2 1 4 2 1 5 1 2 1 2 2 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1

1 5 3 2 1 2 3 4 1 2 3 1 4 1 3 4 5 1 2 3 1 5 2 1 5 2 1 5 2 1 5 2 1

p



FANFARE.

Arranged by Maurits Leefson.

J. Lemmens.

Allegro non troppo. M.M. 120-132.

9

ff staccato

lh.

p

pp

(quasi echo)

l.h.

l.h.

The composition should be practiced throughout in strict legato, also in the following manner.

viz.

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 7-12. Includes "To Coda" marking and "dim" dynamic.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings.

Fourth system of musical notation, measures 19-24. Includes "fz" dynamic.

Fifth system of musical notation, measures 25-30. Includes "ffD.C. al Coda" marking.

Coda section, measures 31-36. Includes "Coda." marking and "dim", "ppp" dynamics.

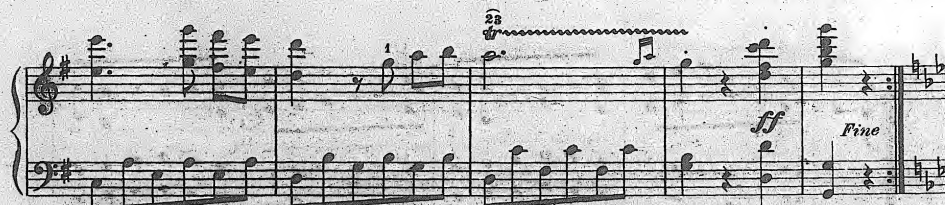
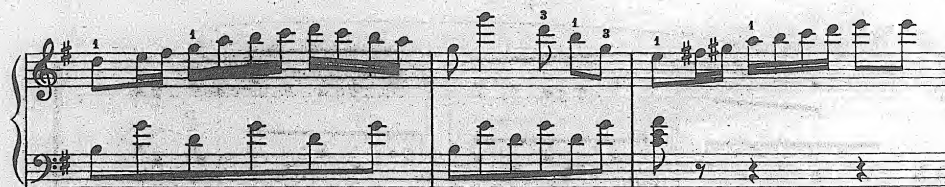
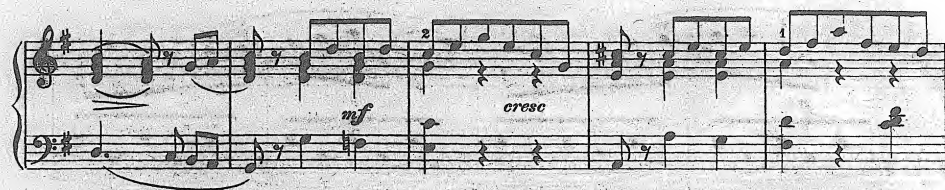
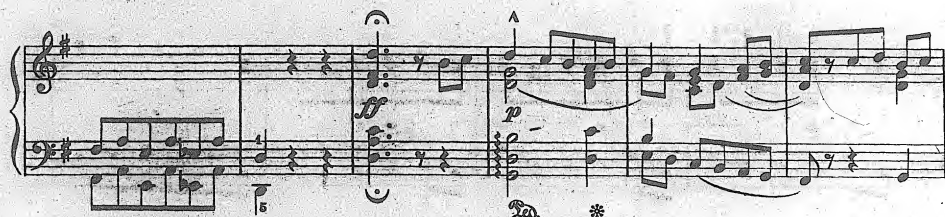
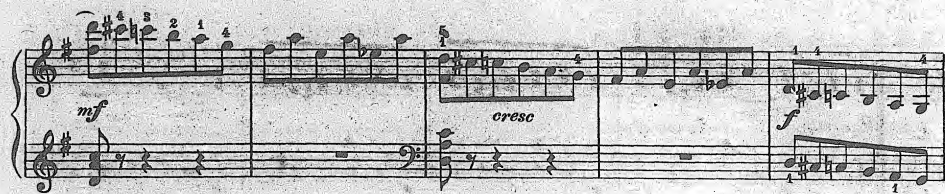
No 1454

Mignon Minuet.

Allegretto.

Adam Geibel.

The musical score for "Mignon Minuet" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegretto." and the composer is "Adam Geibel." The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system includes a crescendo (cresc) marking. The third system features a mezzo-forte (mf) dynamic. The fourth system includes a dolce marking. The fifth system includes a poco a poco marking. The score is filled with various musical notations, including notes, rests, slurs, and fingerings.



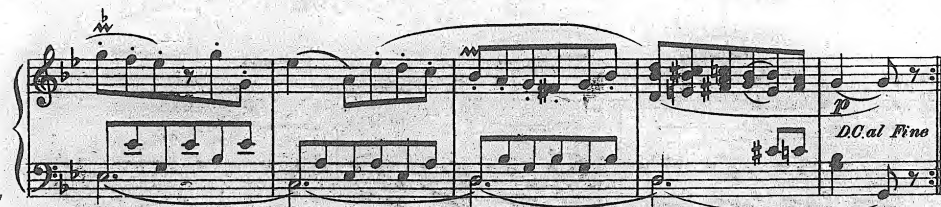
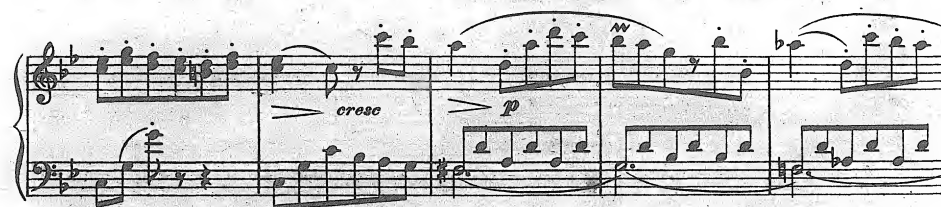
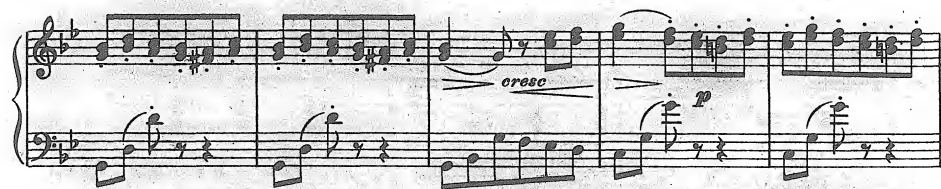
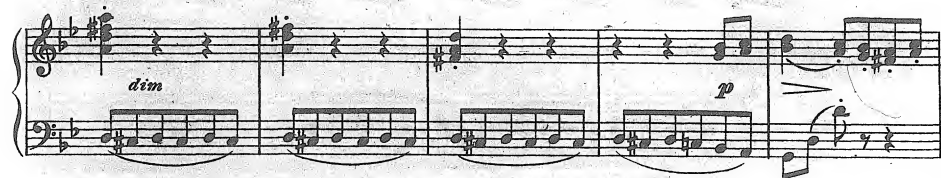
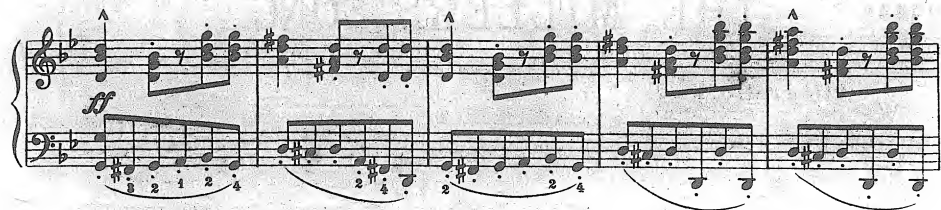
First system of musical notation. Treble staff: *p*, *cresc*. Bass staff: 5 5. Fingerings: 1, 2, 3, 4, 5.

Second system of musical notation. Treble staff: 1, 2, 3, 4, 5. Bass staff: 5 5. *cresc*.

Third system of musical notation. Treble staff: *p*. Bass staff: 5 5. *p*.

Fourth system of musical notation. Treble staff: 1, 2, 3, 4, 5. Bass staff: 5 5. *p*.

Fifth system of musical notation. Treble staff: 5 5. Bass staff: 5 5. *f*.



No 1446

THE MILLER'S SONG.

H. D. HEWITT.

Allegretto. M.M. ♩ = 80

The musical score for "The Miller's Song" is presented in five systems of piano accompaniment. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked "Allegretto" with a metronome indication of 80 beats per minute. The score includes various dynamics such as piano (p), mezzo-forte (mf), and forte (f), as well as crescendo and decrescendo markings. Fingerings are indicated by numbers 1 through 5. The notation includes eighth and sixteenth notes, rests, and slurs.

This page of musical notation is for a piano piece, featuring five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. Dynamics include *f*, *mp*, *dim*, *p*, *accel*, *cresc*, and *rit*. Articulation includes accents and slurs. Fingerings are indicated by numbers 1 through 5. The notation is complex, with many slurs and ornaments, suggesting a highly technical and expressive piece.

Andante. M. ♩ = 96

Musical score for "The Millers Song 6." in G major, 2/4 time, Andante tempo. The score consists of five systems of piano and bass staves. Fingerings and articulations are indicated throughout. Dynamics include *mf*, *p*, *cresc*, *dim*, *espress*, *accel*, *pp*, and *mf*. The piece concludes with a *rit* (ritardando) marking.

This musical score is for a piano piece titled "The Millers Song". It is written for piano and features a complex, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The score is organized into five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a forte (f) dynamic and a tempo marking of "And." (Andante). The melody is characterized by wide intervals and a sense of movement, often marked with slurs and phrasing slurs. The accompaniment consists of a steady eighth-note pattern in the left hand, often with a moving bass line. Dynamics include forte (f), mezzo-forte (mf), piano (p), and dim (diminuendo). There are also markings for "cres" (crescendo) and "cen" (crescendo). The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4). The piece concludes with a final chord in the right hand.

The Millers Song.

First system of the musical score. The treble clef staff contains a melodic line with fingerings (5, 3, 2, 1, 4, 3, 2, 1, 5, 3, 2, 1) and dynamics *p*, *dim*, *poco*, *rit*, and *ard*. The bass clef staff features a continuous eighth-note accompaniment. A *ped.* (pedal) marking is present at the beginning, and an asterisk (*) is placed below the staff.

Second system of the musical score. The treble clef staff begins with the lyrics "an - do" and a dynamic of *p*. The bass clef staff continues the eighth-note accompaniment. The tempo marking "Allegretto M = 80" is centered above the staff.

Third system of the musical score. The treble clef staff shows a melodic line with a dynamic of *p*. The bass clef staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (*) is at the end.

Fourth system of the musical score. The treble clef staff includes the lyrics "cres - cen - do" and a dynamic of *p*. The bass clef staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (*) is at the end.

Fifth system of the musical score. The treble clef staff begins with a dynamic of *fz*. The bass clef staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (*) is at the end.

Musical score for "The Millers Song 6." in B-flat major, 4/4 time. The score consists of five systems of piano accompaniment. The right hand features a melody with various ornaments and dynamics, while the left hand provides a steady bass line. The score includes dynamic markings such as *crese*, *f*, *p*, *cres*, *cendo*, *poco*, *accei*, *f*, *p*, and *a tempo*. It also contains performance instructions like *Red.*, *1 2 4 5*, and ** Red.*. The piece concludes with a final chord and a *Red.* marking.

Folksong.

Lento e con espressivo. (♩ = 63.)

R. Volkmann, Op. 27. No 5.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is 'Lento e con espressivo' with a metronome marking of 63. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *sostenuto* (sustained), and *p subito* (piano subito). There are also articulations like accents and slurs. The piece ends with a double bar line.

This impassioned little piece, which reminds us of the Scotch air "Scots wha hae wi' Wallace bled," ought not to be played too fast or with too light a tone. It demands a slow delivery and a very sustained almost heavy tone on each melody note. Any hurrying in time or cutting short the rests will deprive it of much of its character.

A SUGGESTION.

As one who, although not at present belonging to the musical profession, retains a deep conviction of the usefulness of that calling, I wish to speak of the lecture recital, or piano talk.

The majority of people making up the clientele of the musician are woefully ignorant of musical literature. They are also, as a rule, glad of information. The writer conceived a plan, while endeavoring to build up a class in vocal music in one of our cities, of giving a series of six informal, illustrated (musically) talks on the following topics:—

Beginnings of music, opera and oratorio, Bach, Mozart, and Beethoven, songs and their composers, Wagner's music dramas, music in America.

These she carefully wrote out, collating from histories and many different sources, making the talk, illustrations and all, one hour in length. Invitations were sent out for certain afternoons during Lent to high school teachers, organists, pupils, as many as her rooms could comfortably hold. Those who attended warmly endorsed the idea, and had physical health and strength not failed, the work would have been highly successful.

One or two things were discovered in my experience which may help any one who wishes to try the plan this coming season.

Say what you have to say in simple language, taking it for granted that your audience knows nothing at all of the subject. It is decidedly best, if you can, to have your matter well in mind, and talk to the people. If you are afraid to trust yourself, write what you wish to say in a conversational manner, and commit it to memory, holding the manuscript in your hand to prompt yourself if you forget. Then, I should advise charging a small fee for the course, though there is great diversity of opinion in this regard.

Young teachers will find this a pleasant method of making their work known in a community.

POPULAR OUTLINE OF MUSICAL LITERATURE.

The following may be useful to those interested in musical clubs:—

First week.—Why study music? Meaning and mission of music. What constitutes a musical nature?

Second week.—Earliest forms of musical expression. What are they? What elements enter into all music? How were instruments first used? Into what classes are they divided? Which are most ancient?

Third week.—Music in China, Egypt, Greece, Rome, India, and Hebrew nations.

Fourth week.—The fourth century. Who were St. Gregory and St. Ambrose? What were the *Nennas*? Roman Catholic music.

Fifth week.—Tenth century. Consider Huchald, Guido of Arezzo, Franco of Cologne.

Sixth week.—Rise of chivalry, music of chivalry (Minneingers and Meistersingers). Define Homophony, Polyphony, Counterpoint.

Seventh week.—Year 1400. School of the Netherlands. Dufay, Ockenheim, De Pres, Willaert, Lassus.

Eighth week.—England, Spain, France—musical cultivation in 1400. Luther and Protestant church music. The work and influence of Palestrina.

Ninth week.—1600. Difference between opera and oratorio. Origin of opera; names of ear opera; introduction into England; into Germany.

Tenth week.—Differing schools of opera—Italian, French, German. What is grand opera? The form of opera. Influence on vocal music.

Eleventh week.—The work of Gluck. Principal writers of different schools. Celebrated singer librettos of best known opera. Present day composers—Mascagni, Verdi.

Twelfth week.—Miracles and Moralities. Origin of oratorio. Early composers. Passion music.

Thirteenth week.—Hindeli; his oratorios. Haydn, ditto. Mendelssohn. Minor composers of oratory.

Fourteenth week.—What is classical music? Romantic music? Principal musical forms? The history of the piano; of the orchestra.

Fifteenth week.—Bach—his influence on music. What is a fugue? The children of Bach who were composers.

Sixteenth week.—Mozart—life, work. What is a sonata? Influence of Haydn on sonata. The beginning of symphony.

Seventeenth week.—Beethoven and his life. Works for the piano, or orchestra; other forms—chamber music, opera, etc. Influence on music.

Eighteenth week.—Principal writers of romantic school—Mendelssohn, Chopin, Schumann, Liszt. Miscellaneous or minor composers.

Nineteenth week.—What is a song? Influence of poetry in song. Old forms. Difference between subjective and objective music. Children's songs.

Twentieth week.—Schubert, his life. Work as a song writer. In other directions.

Twenty-first week.—Schumann as a song writer. Franz as a song writer. Minor writers of songs.

Twenty-second week.—Richard Wagner—theories, outline of work.

Twenty-third week.—Tausenhaus, Lohegruig, Flying Dutchman. Librettos, sources of, leit, motif, sections.

Twenty-fourth week.—Nietzsche's Lied.

Twenty-fifth week.—Meistersinger and Parsifal.

Twenty-sixth week.—Early music in America. Singing schools. Music in Boston; in New York. Billings, first composer.

Twenty-seventh week.—Singing societies. Work of Mason, Bradbury, Root, Tourjee. Songs of Adam Foster.

Twenty-eighth week.—Campaign music. Temperance songs. Moody and Sankey and gospel songs.

Twenty-ninth week.—Prominent composers. Paine, Buck, Chadwick, MacDowell, and minor writers.

SUSAN ANDREWS RICE, Falls Church, Va.

A MUSIC TEACHER'S DUTY FROM THE STANDPOINT OF AN INTELLIGENT PUPIL.

BY HERBERT J. KRUM.

A GREAT many volumes have probably been written on "Teaching," "What to Teach," "How to Teach," etc., etc.: there have been maxims, principles, and rules given on what to do and how to do it, and warnings and restrictions and "Don'ts" set forth sufficient to apparently guide any one who will follow them closely, successfully upon the narrow path of being a music teacher. These are all good; they are even essential, but how many of them and how many teachers consider just what are the rights of intelligent pupils and, in respect to each, their own duties?

It is, of course, obvious that if they engage an hour they have the right to the hour. A music teacher's capital is his knowledge, ability to impart it to others, and his time. Therefore a pupil has no right to waste the teacher's time; but, on the other hand, after he has used the hour he must then consider that he has no right to waste the pupil's time, which it has then become.

It is just as plain a duty to be always kind and gentle; while politeness and courtesy are too self-evident to need mentioning.

But it seems there is one thing that a great many teachers neglect a great deal of the time, and the importance of it would seem to demand that it never should be neglected—it is to *teach*. It is a significant fact that oftentimes it is men with the greatest reputation that attach the least importance to this plain duty. Do not a great many teachers seem to feel that if they have the pupils come, give them their attention, hear them play their lessons over, possibly play part of it over to them, and then give them their opinion of it and assign new work or not as may be required, that they have fulfilled the requirement of their position? Will not a great many pupils testify to the fact that many teachers do just this and no more a great many times?

Intelligent pupils usually have a definite idea about their lessons. They have arrived at a state of musical proficiency where they are studying simply the works of some representative master, as Bach or Chopin or Beethoven. But ordinarily the music pupil is pursuing an education and becoming acquainted with the literature of music. In this case any one piece is not sufficient to show all the features of pianism, for instance, or therefore the necessity of studying more than one piece. Just here is where many teachers fail most often of their duty. They assign a certain set of studies, études, and pieces. The pupil comes for his lesson and possibly has

not thoroughly learned some part of it; he does not keep the time true, misfingers, strikes wrong notes, or, to take a milder illustration, does not feel the balance of the parts, does not divine the meaning of the composer, does not appreciate the beauty of unity of the work as a whole, has not, in fact, "finished" it; does, then, the teacher fulfill his whole duty by telling him that "He had better look this over again," or that "There is considerably more work in that"? Are there not countless hints and suggestions and directions pertaining to pianism generally, and, therefore to every composition in particular, which the teacher knows and the pupil does not? If otherwise, why continue to study with such a master?

It is scarcely fair or just to object "That we have given the work and it has not been done. Our responsibility ends there; we cannot do the work for our pupils." Doubtless this is true, and yet it is almost always certain that if an intelligent pupil has not learned a lesson there is some approximately good cause for it. But the point to be insisted upon is this: That we can teach ten what they do not learn themselves, but to exhaust our means and knowledge as much as possible at every lesson upon the piece that is being studied, to put them in such a light that the pupils will thoroughly understand and appreciate them to the extent of their ability, and then, if the time or application of the pupil have been inadequate to perfecting a rendition of it, not to simply "rest on the oars" until that is done, but to go on with other information and instruction which by entering into the whole being of the pupil will certainly react and revert upon the particular work engaging his attention at the time.

The process of evolution by which art has reached its present proportions, the spirit of the times, and the wonderful competition with which every teacher of today is brought into contact, imperiously demands that we produce as far as possible, not *pupils who play but players who think*. And a teacher's success as a teacher is measured exactly by the evidence which pupils portray of having been taught to think musically. This can only be brought about by the teacher's giving those duties which intelligent pupils will recognize as essential to their development, and among the important of which is always to *teach*.

EXERCISE IN COUNTING INTERVALS.

BY HENRY SCHWING.

TEACHERS of harmony know from experience that many students are slow in recognizing the inversions of chords, the cause of which must be sought in their inability to count the intervals quickly. I have found the following exercise of great use in overcoming this difficulty. It is to be played from every tone of the scale, commencing with the octave and descending step by step. Thus in C scale, first on C, then on B, A, G, F, E, D, ending on the lower C. It should be played in all major and minor keys, in the latter lowering only the third and sixth of the former. The part to be used on every tone of the scale and in the scale is enclosed by double bars; what precedes and follows these is only the beginning and ending on the tonic.

8	8	8	8	7	6	6	6	8	8	8	8
5	6	6	6	5	5	4	4	6	6	5	5
3	3	4	3	3	3	2	2	3	4	3	3
1	1	1	1	1	1	1	1	1	1	1	1

The lowest tone is always one of the scale tones from which the counting is to be done, as stated above. It is advisable for students to write out the chords in notes. For further practice students should play the exercise also in dispersed harmony, thus:

R. (3	8	8	8	7	6	6	6	8	8	8	8
L. (5	3	4	3	3	3	2	2	3	4	3	3
1	1	1	1	1	1	1	1	1	1	1	1

(Left hand an octave lower).

It is self-evident that a variety of finger exercises may be constructed out of this sequence of chords, for instance:

a, in arpeggios, 1 3 5 8 5 3; 1, etc. etc.

b, in double notes, 1 5; 1 3; 1 5;

applying each set of double notes to every chord of the sequence throughout before using the next set.

BY JOHN S. VAN CLEYVE.

Mrs. D. T. S.—1st. You ask when should an octave be played with loose and when with stiff wrist. I answer that both are correct, but I dislike the expression loose and stiff wrist. What you ought to say is—When shall the octave be played with the hand-hammer swinging from the wrist as the hinge, when with the arm-hammer swinging from the elbow as the hinge.

My answer to this question which would convey your meaning more correctly, is this; both are correct, but in general it is best to take octaves that are very rapid and light, from the wrist. Those that are more slow and majestic, from the elbow.

The principle is a very simple one in mechanics. When you wish rapid blows of light weight you use a small mallet, when you wish a crushing blow, and take it at a more deliberate and majestic rate, you employ a trip-hammer. Nature has furnished us, in the hand, a light hammer, and in the arm a very heavy hammer.

Now in such passages as give you ample time, I would advise you to use the arm. It is said that the great pianist Moscheles played octaves all with the arm, yet attained a marvelous lightness and speed, but this I certainly could not recommend to the ordinary student or perhaps to any artist of our time.

The use of the arm, I think, should be chiefly confined to the striking of massive sforzandos and important effects of that character. The octaves should, nine times in ten, be played from the wrist.

2d. You ask why the playing of octaves causes pain in the arm, and you particularize Liszt's Rhapsody No. 6.

Now this much vexed question about pain in the arm and wrist, with weeping sinews, writers' and pianists' cramp etc., always resolves itself into one question. Somewhere there has been too much force, too much nervous energy spent through a particular muscle and sinew for too long a time. It is on the principle that too much electricity through a given wire will melt it down.

You simply have exerted yourself too much; but the most universal trouble with all pianists in their touch is that they do not let themselves go, they do not secure a devitalized condition of hand and arm, that is, the condition in which no muscle resists the contrary action of another muscle. In fact, if I should be asked to put the whole art of piano playing into one sentence, I would say—let every muscle attend to its business and not interfere with others. Perhaps that would do as a general social maxim as well; but at any rate what you would probably do is, hold up with the lifting muscles every time you pull down with the flexor muscles; this of course enormously increases the labor, perhaps four times, by the least calculation.

Now if you could acquire the power to let your hand remain, when you go to strike an octave, just as loose as it would be if it were lying quiet in your lap, you would certainly find that the octaves are sure, rapid, while the tone would be amazingly full. This is probably just the trouble.

I have had pupils again and again who will work very industriously, and in spite of warning, twice a week through the whole winter, would get pianists' cramp.

Again, I repeat, when you lift the finger or the arm do not resist below, when you throw down the finger or the arm, do not resist above. I can very easily, at will, assume the extremely rigid state of the fingers or arm and can make my hands ache so inside of five minutes that they are practically good for nothing for the rest of the day, but ordinarily I do not consider it any hardship to play a variety of compositions, many of which are difficult, through a period of two hours at a sitting.

What the vice of lying in polite society, what the vice of adulation and cheating is in business, what the vice of drunkenness is to the average high-spirited young man, that the vice of unnecessary exertion is to the pianist.

Again, you ask me if it is necessary to use the pedal, and whether any composition may be considered artistically played when no pedal is employed. You say that

you can play with more taste without the pedal. Now as to this last statement, I doubt it, with all respect to you, very seriously.

If you can possibly play a nocturne and not use the pedal, your ideas of taste are certainly weird and wild, and wondrous.

There are certain compositions in which the pedal is absolutely demanded, and that continuously; for instance, the slow movement of the opening "adagio" of Beethoven's so-called Moonlight Sonata, C sharp minor Op. 27, No. 2.

Here, to play without the pedal would simply make a Lindorfs burlesque. Again, there are certain compositions in which the use of the pedal is very detrimental, in which it can only be touched here and there for an instant. I would cite as a familiar instance, the 34th Song without words "of Mendelssohn, the one which is called commonly, "The Spinning Song," though it is sometimes labeled "The Bee's Wedding."

Here there are only a few passages of short arpeggios that sound well with the pedal; for the most part the composition is utterly ruined and overwhelmed by the use of the pedal.

But my answer in general is, to study the pedal last of all, do all your previous practice without it, but never consider any composition finished until you have learned when and where and why to use the pedal, for there is nothing, I believe, in which even artists are more flagrantly at fault than in acquiring a tasteful and deft use of the pedal. Certainly amateurs! all that I have ever heard, sing with the pedal constantly, and nothing so utterly spoils piano playing as an excessive use of it: a barren and insufficient use of the pedal is also detrimental, particularly to lyric movements, and compositions full of sentiment.

S. M. L.—Your question contains three or four, which I will answer separately.

1. Your complaint about your teacher who taught you to love good music but neglected your technique, causes me to remark that there are just two polar tendencies among piano teachers, one technical crank, the other musical crank. There are few teachers who stand about equidistant between these two and are first-rate men. But those who make a reputation on technique, so far as my observation goes, are wretched mechanics, and their pupils are no better than music boxes at the best, whereas it often happens that musicians who are musicians, and who use the piano as a medium, produce somewhat less technical finish, but do manage to make a pupil play music. You say you have been practicing Mason's two-finger exercises and other pure technical works, about forty minutes out of two hours; that, I think, is about the correct proportion, but if you divide your two hour's practice into two sittings of an hour each, let your technique be twenty minutes at the initial part of each hour. I know of nothing better than the mechanical drills in the Mason system, but do not think that either this or any other system is a panacea for all ills; that it will take the place of genius and inspiration, or that by enduring a certain, enormous and miserable amount of it, you will all of an sudden wake up some fine morning and find yourself a pianist.

All technical systems are simply a means to an end. They are a gymnastic, and are to be mixed into your musical study like flavoring salt, in small quantities and judiciously as long as you live.

As to études a few well-selected studies are always good, since they form a connecting link between the purely mechanical exercise and the piece of poetic, inspired music. In the technique it is nothing but mechanism; in the étude it is mechanism slightly enlivened with music; in the piece of music it is music preensupposed technique. You say you go over Bach's gavotte in D minor, the Weber Rondo Brillante, and the Andante Spinto of Chopin's in two hours. I do not know what you mean by that; if you mean that you go through them, that would be perhaps all right, if you have them at a high state of finish, and are merely skimming them over to polish them; but if you mean that you attempt to practice them thoroughly in that time, I should say that it was at least half a dozen times too much.

As a rule, one hour ought to be consumed, I think,

upon from one to two pages; of course, there are at times pieces and passages which might cover ten pages that would not consume much time, owing to the simple and uniform construction of the music; again, there are passages where a single line containing four or five measures ought to occupy you for twenty hours' study, though not consecutively. Let such study be broken up into small sections and continued day after day, or at least nearly as constantly as that, until mastered. Some passages cannot be learned till many years have passed. Mme. Carreno told me that she was able to play without a slip the octave passages in the sixth rhapsody of Liszt, though she never attempted it in public until she had known it for three years, that is, to let it harden and settle into the hands, and the nerves, and the brain.

You say your hand is small but supple, and you find your knuckles enlarging until your hand is almost deformed.

Do not be alarmed. Mme. Julia Rive King, the great pianist, told me that her knuckles grew so that she had to have gloves specially made to order. You must sacrifice something to the muses. A narrow hand, tightly banded together and with no protuberances, may possibly look pretty, but good knuckles are good for the pianist, no matter what they look like.

X. Y. Z.—I use the initials which you request; you say that you have used the piano studies of Zwintscher from the Tausig Clementi and Gradus. I know of nothing better than these; though I have never used the Zwintscher I have heard it very highly spoken of.

I would advise you to make some use of Mason's "Techniques," for I agree entirely and heartily with Bro. W. S. B. Mathews in recommending the Mason Techniques because they really do contain some valuable new ideas, and very decidedly a new emphasis and new arrangement of some important old ideas. As for technical systems, it always makes me groan when I hear a man ask if some system, patent, brand new, fresh from the mint with all the improved labels upon it, isn't just the thing to produce absolutely infallible results. My answer is "no," there is no really new technique.

There are some slight alterations, but since the days of Clementi piano playing has remained essentially the same thing, and actually Clementi has written some of the finest sonatas and some exercises which would raise the very utmost powers of Rubinstein, Paderewski, D'Albert, Carreno or any other man or woman of our epoch.

The principal changes in piano playing have arisen not so much from any new or special technique, as from totally new and imaginative methods of composition demanding new interpretative powers. Apropos of this subject, I am often reminded of a remark made to me by Mr. Baermann, of Boston, when he laughingly said, "Why there is no new technique, there are only some slight improvements to meet new styles or modern conditions." The action of the fingers in fluent runs is just the same now as it was at the beginning of the century.

You say you work two hours in the evening, after a day of clerical labor. That, of course, is only about half what we require of those who study to be artists, but after all, I may say not only that a half loaf is better than no bread, but I may add that a half loaf is just half as good as a whole loaf, which may be taken as another wise and profound maxim. I usually advise my pupils to divide their work into three equal parts, technique, new music and old music. The technique includes both the pure technique and the study of études, that is, pieces manufactured with a minimum of music and a maximum of mechanical value or perceptible purpose; and thirdly, music in which all mechanism is presupposed, at least certain degrees of mechanism are presupposed and are not allowed for at all, but in which the production of musical sounds and emotional combinations of them is the chief consideration. In working at your new music be sure that the practice is slow, analytical and careful, the hands drilled separately, and every detail most minutely observed and photographed upon the memory, but be sure also that it be continuous and frequent.

Fortune builders tell us that it takes more ability and watchfulness to keep a fortune than it does to amass it. I may change this statement and say that it requires as much time, possibly more, to keep a repertoire as it does to build it up, but what is the use of building it up if you don't keep it? Your riches, musically considered, must always be estimated by the amount of music you have at your fingers' ends, not by the amount which you may have known during the past ten years.

It always makes me intensely weary to hear people say they "could play that six months ago" or ten years ago, or they could play it if they had time to practice. That is neither here nor there, and is by no means interesting.

"ON THOROUGH AND ARTISTIC STUDY."

BY W. O. FORSYTH.

ONE of the most vital and essential features pertaining to artistic piano playing is correct rhythmical accentuation, produced by an easy, certain and elastic touch. The rhythm should be so marked as to be distinctly felt, yet not so strong as to obtrude itself too much on the hearer's attention, or to conflict with the phrasing, which should always be rounded, refined and genuinely musical. The ideal piano teacher of to-day, or rather the teacher who is working to produce artists, and to elevate piano playing among his pupils to an artistic level, should observe carefully the following absolutely indispensable conditions: Systematic fingering, correct touch, proper rhythmical and metrical accentuation, playing steadily and in time before any *rubato* is indulged in, after which may be observed all the *nuances* of expression, which makes a really refined and artistic performance. I will designate the above in the order they should be observed in the study of a new piece or *étude*, and show by their application the results which are bound to ensue with a talented pupil, and one who has acquired some technique, a knowledge of the various touches, and the power of instantly relaxing the muscles, so that the hand is always under control, and in a state of elasticity. Take for instance, and by way of illustration, Chopin's Nocturne in E flat, op. 9 No. 2. I mention this piece because it is so well known by amateurs. The first thing to do in commencing to study it, after some familiarity with notes is acquired, is to get a good fingering, and rigidly adhere to it, so that the fingers form the habit of always going to the right notes with unerring accuracy. After this is learned, then the attention must be chiefly directed to the touch, and the quality of tone required; the right hand must employ the pressure touch almost continually (as it has the melody), except for ornamentations, those lace-like figures which adorn and surround the melody. These embellishments should be played with a light hand, or entirely from the fingers (finger action), whilst the left hand must be light, and the chords softly played with the lightest and most delicate touch, as if a spring were hidden in the knuckles, as in kneading.

After the touch is properly adjusted and regulated, the rhythmical and metrical accents must be observed, and the piece played through regularly and evenly, so that a steadiness of time is attained without any futile effort of exaggeration, or spasmodic accentuation. When the pupil has mastered the above perfectly in the order I have mentioned, the attention should be turned to the phrasing, the proper release of themes, their style of delivery, the division of periods, half and whole cadences etc. after which all dynamic effects—that is, the intensity of sounds—(*tone color*) *forte*, *piano*, *pianissimo*, *ritardando*, etc., and the application of *rubato*, retarding or accelerating, as the musical idea suggests. The fundamental basses should receive their due prominence, because if the lowest tone in the accompaniment progresses, it will be musical, and requires to be brought out and phrased as would be a secondary melody. Of course it is understood that each hand must be studied separately, for technical purposes, as should scales, arpeggios and all technical material.

Attention to these details—presuming that the touch is beautiful and gracefully effected, makes the true musical picture; they are the finishing touches, which lift the playing into an atmosphere of the beautiful and artistic. Every piece and *étude* must be so studied, and in order that the best possible results will follow, the difficult passages will require to be studied by themselves, *alone*, each hand separately, with various degrees of tone, until there is no danger of coming to grief when the piece is played in its entirety. Were teachers to instill these principles of study into their pupils' minds, they would be gratified in having better work done, and awaken a love for art, which would be lasting and highly elevating. Unfortunately some pupils wish to learn to play too soon, are impatient, erratic, and lack conscientious application, but were these pupils taught the real beauty of playing well, and that artists (great pianists) have never been made without the most thoughtful, accurate and systematic study, on the prin-

ciple I have indicated, it would soon have its effect on the pupil's mind, and arouse a more earnest desire to attain to something greater than mere amateur mediocrity, and thus establish a veneration for music, and the beautiful art of noble, artistic piano-playing.

SCALE-PLAYING.

BY AUG. SPANUTH.

It was an old pupil of the great Frederic Chopin whose utterances on piano teaching induced me to change my ideas about the correct method of scale-playing most thoroughly. As a vast majority of our piano teachers still do, I have had my pupils begin their scale-exercises always with the key of C-major, which seemed to be so plain and easy. I was taught so myself, and my teachers had not been by any means bad musicians; so every single instruction-book on piano-playing had told me, and at last every pupil took quite naturally the C-major scale for the easiest, as there are no signatures whatever in it and—just think of it!—none but white keys. Yes, just think of it! The trouble was, we all did not think enough about those plain white keys.

I hardly need to mention it that it is the point in scale-playing on the piano, to pass with the thumb in a perfectly smooth way under the third and fourth fingers; it is, indeed, the alpha and omega of the whole "Lanf-technik." Now, what has made us believe that this motion of the passing under of the thumbs is easier when the third and fourth fingers are placed on a white key than on a black one? Just the reverse of it will be the correct thing. We find twice as much space when our third or fourth fingers rest upon a black key.

To put your thumb smoothly on F, while your third finger was striking E, or on C, while your fourth finger struck B, is by far more disagreeable than to move the thumb to E, while the third finger occupied D sharp, or on B, while the fourth was playing a sharp. Horizontally and vertically the thumb finds in the scale of B-major twice as much space for its motion as in C-major.

Another great advantage B-major offers above C-major may not be overlooked. The short fingers, the 1st and 5th, are employed in this scale on the two white keys, B and E, which are situated nearer to the player's hand, while the longer 2d, 3d, and 4th fingers have to reach the further removed black keys, a very appropriate and in every way satisfactory arrangement for the physical construction of our hands.

So why do we not let our young pupils play this very convenient B-major scale first and the C-major scale, as the most difficult one, last? As I am very fond of technical exercises in contrary motion, I have sometimes hesitated to start with B-major, for the reason that it does not offer the opportunity of using the thumbs of both hands at the same time, when played in contrary motion. But then I entered the large field of scale-playing with E- or A-major. In fact every single scale will serve better to begin with than C-major, to overcome that most intolerable unevenness in playing runs.

For many years I have abandoned entirely the old style to begin with the even-leveled C-major scale and my experience led me to think that this method would benefit our young pianists greatly if generally adopted. Fearing, however, that the experience of only one teacher may not be considered important enough to break off with old rules, I wish that other teachers who have tried the same—and doubtless there are some—would give us their opinion on this subject.

The only possible objection which could be made would probably relate to the fact that for the beginner C-major is easier to read than any other scale. But this is irrelevant. Even beginners, children, should not be taught in such a mechanical way that their imagination has to depend on white and black keys only. If they have learned the difference between whole and half tones in their very first lessons, they must be able very soon to point out any scale from any key on the piano, providing the scheme of constructing the major scale has been given to them. Moreover, there should not be any hurry about the beginning of scale-playing, as the hand as well as the fingers should have gained a good deal of repose before the teacher proceeds to the scales.

HELPS AND HINTS.

Everything sounds well that is well played.—*Czerny*.
GENIUS may be superior to education, but talent—never.—*Thalens Blake*.

Drudgery must come before delight. Faithful toil will find reward in joyful triumph.—*Wm. C. Wright*.

Give to each note and rest its exact value, but in so doing, consult the eye rather than the ear.—*Czerny*.

Accents hold a far more prominent place in pianoforte playing than is generally accorded to them.—*Christiani*.

When the ear is once permitted to accustom itself to inaccuracy, it rapidly begins to pardon it, and even to enlarge the limits of its forgiveness.—*Stanford*.

A man of moderate talent will never rise above mediocrity, whether he travels or not; but a man of superior talents deteriorates if he always remains in one place.—*Mozart*.

Women are the music of life: they receive everything within themselves more openly and unconditionally than men, in order to beautify it with their sympathy.—*Wagner*.

The most important part of the educational work is to teach the pupil to think—to set his mental faculties to work, to enable him to use that great and powerful tool, the brain.—*Merz*.

We must first be musicians, and then teachers; for if we are fired with the love of music we shall be more than mere pedagogues. Our instruction will be alive, and not perfunctory.—*H. C. Macdougall*.

If you neglect the cultivation of the imagination, you neglect one of the first elements necessary for the artist. Of course the imagination requires much culture and much care. It needs training from childhood.—*Merz*.

We must live ourselves, as it were, into a musical composition before we can reproduce it, give it that life and pulsation which it has lost, as it crystallized into mere notes and passages on the page.—*Anna Steinicke Clarke*.

Those who would be teachers, in the highest and best sense of that word, must look upon the young mind as a galaxy of wonderful capabilities only waiting for development, by exercise, to become powers in the world.—*Hanchett*.

Proficiency in the arts and sciences, music more particularly than any other, is only acquired by the most diligent attention. Work, work, practice, practice, if you would become great, and no matter how great you become, work and practice if you would retain your greatness.—*Emma Juch*.

A NECESSARY CONDITION.—A certain physician was very unsuccessful, and yet he was a hard student. It was explained by another in the words, "He studies his books, but not his cases." The teacher must study his pupils; he must, day by day, watch them to learn more important things than has been extracted, or can extract, from books.—*N. Y. School Journal*.

A true artist should be so wrapped up in his playing as not to know whether he is playing to the many or the few. The player, absorbed in the earnest labor of love, alike indifferent to appearance or manner, at once enchains the heart and captivates the willing hearer. The true musician, alike animated by the excitement of his theme and by some sudden stroke of impulse, makes captive his hearers and triumphs over their feelings. This is the power of genius in musical expression.—*Fahnie Bloomfield*.

What is the use of always letting on that we are great men? What avails it when good friends place us on stilts upon which we are unable to support ourselves unassisted? How many have regretted that they have received homage before it was due? Only to those who know how to make use of blame, can praise be salutary; that is to say, to him who, spite of all, does not neglect his studies; who, without wrapping himself up egotistically in himself, keeps his admiration fresh for the different, and to him foreign kinds of mastership which he finds in other men. Such an artist long preserves his own youth and strength.—*Schumann*.

PUBLISHER'S NOTES.

REMOVAL.

We will remove, during the summer, our entire establishment to 1708 Chestnut, two doors from our present place. Our reason for moving is that the present quarters are too small. We occupy the entire building of four floors and cellar, but there is not room for our ever increasing business. When we located here, seven years ago, we occupied only the store portion. We gradually spread over the entire building, until now the walls groan under the weight of music. The new quarters at 1708 Chestnut are much larger and modern. The building is 145 feet long and 60 feet wide, with six floors. We will for the time being occupy the first floor and basement and a part of the second. We propose refitting the entire place anew. The stand is one of the finest in the city and it is our aim to have everything new and elegant. When we are fully settled we may give our readers a full description of the establishment.

* * * *

The vacation time gives the leisure for writing up the teaching experiences of the past year. We should be pleased to have our readers write such studio ways of working as seem to be worthy of a place in *THE ETUDE*. We particularly desire articles that will be a help to young teachers, and that will help make teaching more effective in results and more pleasant to the pupil. The members of musical societies are often capable of writing acceptably, and many of them have experience in writing for their meetings.

* * * *

This is the time of year when the progressive teacher does his reading up for the next season's work. We have in stock a large variety of the leading works on music. Send for a price list and catalogue.

* * * *

A second edition of Landon's "Pianoforte Method" is now ready. The proofs have been read by several experts and fully corrected. We desire to make this popular instructor as nearly perfect as possible. It has received the great distinction of being put into point type for the blind, by the Perkins Institute for the Blind, Boston. Considering the hundreds of methods, European and American, this is a great distinction.

* * * *

We have in the hands of the printer, to be issued in the early fall, a copy-book for music pupils. The design of the book is to teach all the details of notation. Any pupil studying this book and writing out its exercises will be an expert in concise reading and in accurate time-keeping, and in many theoretical points that prove difficult to the ordinary pupil. This book contains new and valuable features. Mr. Charles W. Landon is the author.

* * * *

The special offer in last issue will be continued to July 1st. Therefore all who have not yet subscribed for Grade VI of Mathews' "Course of Piano Studies" have yet an opportunity of doing so at rates of last issue, namely, twenty-five cents, but cash must accompany order. The volume will be delivered during the month of June, when all special prices cease.

In addition to the above, we will send all of the unpublished volumes (VI, VII, VIII, IX, X) as they are issued, for \$1.00, if cash accompanies the order. We expect to furnish the entire course in time for fall teaching.

* * * *

We have obtained entire control of the work, "Observations of a Musician," by Louis Lombard. The little work contains twenty-five well written, practical articles. Good musical literature is rare. This is the latest contribution toward good, permanent musical literature. The price of the work is fifty cents in cloth binding. The present edition is limited to 1000 copies, and all but 200 are already exhausted.

* * * *

The time of the year has arrived for the return of the music on sale which has been sent to our patrons

during the season. The months of June and July is the time best suited for this work. It is quite important that the name and address of the sender is placed on the package, otherwise it is difficult to know to whom the music belongs.

* * * *

—The blank form of Certificate of Music spoken of in last issue of *THE ETUDE* is now ready. The certificate is so worded that it is applicable for certificate of the largest conservatory of music and equally so for private teaching. It is lithographed on the finest parchment paper and is sold at the nominal price of ten cents each.

TESTIMONIALS.

MONMOUTH, ILL., May 7, 1892.

I received the Cady edition of Mendelssohn's "Songs, Without Words." I expected something fine, and I am not disappointed in the least. The excellent quality of this paper and the clear print, combined with the annotations, such a help in the study of these songs, make it an edition complimentary to both editor and publisher.

E. C. ZARTMAN.

LINN CO., Iowa, March 18th.

Mendelssohn's "Songs" of your edition are fine—they will compete, and successfully, with the best editions.

J. E. LICOKE.

I have taken the *ETUDE* a number of years, and must admit that it is very much, but did not know the true value of it until I commenced teaching music about a year ago. I could not be without it, and wish it would appear semi-monthly.

ROSA HELD.

Landon's "Read Organ Method" is, by far, the best I have come across in the teaching of this instrument.

C. E. NEIDBERGER.

928 N. RODNEY, HELENA, MONT., March 22, '93.
I think Landon's "Piano Method" an admirable book for beginners, and I wish I had known such a work earlier.

WALTER H. MAY.

I have received your *ETUDE* binders, and am very much pleased with them, as they excel any other binder I have yet seen.

CHAS. JOS. LUTENDECKER.

Landon's "Piano Method" is the best work I know of for young beginners.

H. A. ROBINSON.

BOONVILLE, MO., April 8, '93.

The great need of the present time is a method that does not aim to teach notes and time only, but touch, artistic execution, and expression. Melodious easy studies for "Piano and Read Organ," by Charles Landon, supplies that want.

A. H. SAUTER.

Upon examination of Landon's "Melodious Easy Studies," barring some trifling typographical errors, the work is perfection. Landon's conception is the best thing out. It fills the desideratum of the music teacher. Blessing on Landon.

R. KROGMAN.

Mr. Bernardus Boekelman has edited for the piano certain fugues by J. S. Bach. They have been taken from a tempered clavier in a manner extremely practical and well adapted for instruction. The episodes are printed in black. The themes are made apparent by contrasting colors—red and green, and violet for the counterpoints. The arrangement makes the architectural structure of the fugues very clear. The Editor's notes are exceedingly to the point, and most helpful to the student. For these reasons the edition of Mr. Boekelman ought to be recommended.

Leipzig.

DR. OSCAR PAUL.

March 22, 1892.

Dear Mr. Mason:—I have been again indisposed for the last few weeks, and this is the reason why you receive these lines so late. I feel myself impelled to say to you to-day, after thorough investigation, that I regard your technical studies as a masterpiece which can claim an unapproachable position among the most important pedagogic works. The characteristic advantage that distinguishes your work from most mechanical studies is, in my opinion, that it contains much to inspire the student with joy and delight in his work, and not merely what is tiresome and dry. I refer to the many and original examples of touch and phrasing. The last volume on celevras and chords seems to me very important; it contains much that is new and nothing that is superfluous, and is especially masterly in its combination and sequence of exercises. If you should translate the work into German, I am convinced that the studies would excite the same admiration in Germany as the greatest of them. I hope, dear Mr. Mason, that you will not misinterpret these lines. You stand in no need of any praise or admiration from me, but I am compelled to do myself the pleasure of telling you how highly I value and respect you and your work.

(Signed) KARL JOSEPH.

P. S.—May I take this opportunity of suggesting another volume as an annex to the first volume?

I have read the "Observations of a Musician" with great interest, and find especially your various essays on musical education most excellently written. I am always happy to find one more who has the courage to express his opinion, whether people may like it or not.

CARL FAHLSTEN.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

SUMMER MUSIC SCHOOL, conducted by Charles W. Landon, at Grand Rapids, Michigan. Special course of six weeks, beginning July 10th, in Mason's Technics, in best recital methods and improvements in teaching, and in preparation of pieces for concert work. A teachers' course in teaching and playing the read organ. Send for terms and particulars to CHAS. W. LANDON, 41 Jefferson Ave., Grand Rapids, Mich.

M. R. PERLEE V. JERVIS will conduct a Summer School at Essex, Conn., for the study of Mason's "Torch and Technic." For terms and particulars address PERLEE V. JERVIS, Carnegie Music Hall, New York City.

JUST PUBLISHED: HANDBOOK OF MUSIC AND MUSICIANS, containing more than 8000 musical terms and biographical sketches of 1600 prominent composers, concisely arranged by CH. HENMAN Bonnd in flexible cloth, with title-page containing a group picture of fourteen prominent modern composers. Price \$1.25. For sale by THEO. PRESSER, Philadelphia.

OF INTEREST TO CONSERVATORIES.—A celebrated teacher, of most successful experience as director, can be secured to take charge of a music school. This is a rare opportunity. Address "Director," care of *THE ETUDE*.

FOR SALE.—A Square Piano, but little used. Will be sold at a sacrifice. Address "Piano," *ETUDE* Office.

WANTED.—A Director of Music with extended experience to take charge of the Musical Department of a large Female College in the South. Address, with particulars, S. H., Box "G," Abingdon, Va.

"THE YEAR'S SWEETHEART" BALLAD.—Music by Leila France. Words by Madeline S. Bridges. This ballad has been sung with great success by the "ingenuis" of "The Etude" at every performance of that play in all the principal cities of the United States. For sale by all music dealers. Published by THE CHICAGO MUSIC CO., 195-197 Wabash Avenue, Chicago.

A LADY teacher of music (pupil of Moszkowski), who has spent some time in Germany, is preparing to take a limited number of young ladies abroad for a musical winter in Berlin. October 1st to April 1st. It is an opportunity for culture in study and German, with highest social advantages. References exchanged. Address "Berlin," P. O. Station W., New York City.

WILL place right parties in communication with young man of high standing, who desires connecting himself with some reputable institution as Director of Music, South preferred. First-class testimonials furnished. Address 411 Case Ave., Cleveland, Ohio.

FINDING that his professional duties oblige him to remain in Boston during the coming summer, Mr. Frank Lynes announces that he will receive pupils in Pianoforte instruction, Organ playing, and Harmony. Address 169-A, Tremont St., Boston, Mass.

A N EXPERIENCED teacher wishes a position as Teacher of Piano in a Female Seminary or College. Is a good pianist. Address Miss C., Box 1989, W. Chester.

A LADY who has studied with great teachers, desires LA position as Teacher of Piano. Six years' experience. Best references. Address "R," *ETUDE* Office.

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How dear to my heart is this lovely Piano.

A friend that has proven most faithful and true.

With rich sounding tones and a pleasing soprano;

I gladly commend this companion to you.

Its neat polished case is a work of beauty.

With trimming most slightly and double veneer.

A strong iron frame and an action just perfect.

While the tone is as sweet as you ever shall hear.

My darling Piano, my sweet-loved Piano.

My new "Crown" Piano, which I love to hear.

Not less than love for the beautiful Organ.

Whose tones bear a message so welcome to me.

So voice-like and tender, so full of expression.

Extending to hear the slightest note so true.

Its needs are the finest, its action is easy.

Its excellence justly its name is well known.

Both music-proof and moth-proof, with durable bellows.

The wonder and envy of half the town.

My richly carved Organ, my durable Organ.

My highly prized Organ, the famous new "Crown."

THEODORE PRESSER, 1704 CHESTNUT ST., PHILADELPHIA, PA.

IX.

NUMBER BY NUMBER ONLY	NUMBER BY NUMBER ONLY	ORDER BY NUMBER ONLY	NUMBER BY NUMBER ONLY	ORDER BY NUMBER ONLY	NUMBER BY NUMBER ONLY	ORDER BY NUMBER ONLY	NUMBER BY NUMBER ONLY
1367.	Volkmann, Op. 27, No. 5. Folk Song. Grade II.....	1375.	Delahaye, L. L. Op. 18. Valse. Grade V.....	1380.	Geibel, Adam. Morning Time March. Grade II.....	1385.	Geibel, Adam. Morning Time March. Grade II.....
	This selection from "Studies in Melody Playing," Vol. II. It demands a solo delivery and a very dignified tone. Impassioned declaration of characteristic.		This waltz is not hackneyed either in melody or style. There is originality about it and fine work for intermediate students. Like all the others it requires taste and intelligence for its proper understanding.		A melodious piece in an early grade, which is hailed with pleasure by both teacher and pupil. It furnishes a good opportunity to wrist touch as well as in finger action.		
1368.	Tschaikowsky, Op. 39, No. 17. German Song. Grade II.....	1376.	Colomer, B. M. Serenade Galante. Grade V.....	1391.	Geibel, Adam. The Jolly Pioneers. Grade II.....	1396.	Geibel, Adam. The Jolly Pioneers. Grade II.....
	A very graceful piece in 3/4 time. It should not be played too fast, but it waits. A good exercise in light wrist playing.		Another interesting piece for both teacher and pupil. The style is sweet, and the melody goes straight through.		A tarantella after the order of Heller. Graceful and lively. They form a very good set.		
1369.	Gurlitt, C. Op. 140, No. 7. Festive Dance. Grade II.....	1377.	Vilbas, Renaud de. Pompadour (Gavotte). Grade III.....	1392.	Geibel, Adam. In the Shadow. Grade II.....	1393.	Geibel, Adam. Eventide Reverie. Grade II.....
	A splendid waltz giving opportunity for phrasing, expression, and light left-hand playing.		A quaint gavotte, furnishing a first-class study in staccato work. To phrase it properly and render it with a crisp staccato touch and light arm careful practice will be necessary.		This can be used early in Grade II, and will serve excellent purpose in acquiring a light arm and wrist.		
1380.	Schytte, L. Op. 69, No. 12. Good Night. Grade II.....	1378.	Thome, Francis. Minuet. Grade III.....	1394.	Geibel, Adam. Fairies' Serenade. Grade II.....	1395.	May, Walter H. Uno. Petite Rhapsodie. Grade IV.....
	A very effective short piece. The work of both hands is good, and the whole is interesting and attractive.		It is a pleasure to commend such pieces as this. If, when properly taught, it will do much to awaken musical taste, and a higher understanding of musical form.		This is the last of a set of five pieces by a well-known writer. They form a very welcome addition to the list of easy teaching pieces. This last number is very graceful, and when played with a light arm and delicate touch produces a most pleasing effect.		
1381.	MacDougal, H. C. Christmas Pastoral. Grade II.....	1379.	Delahaye, L. L. Op. 16. La Ronde du Serrail. Grade III.....	1396.	Bohm, Carl. Op. 309. The Hunter's Call. Grade IV.....	1397.	Lieberre, O. Op. 33. Fidella. Grade IV.....
	Both hands have important work in this piece. It is well calculated to develop young students in taste and intelligence. It must be studied to be properly rendered.		The melody is principally played in the right hand, with occasional chords, while the climax is given in full chords. The left hand has an effective accompaniment, the occasional chord, and the last line of treble, giving a good effect, which is heightened later on by bringing in iteration into more prominence. Useful and pleasing.		A characteristic piece in a popular style, which horns first call the hunters together, when the chorus begins. A good study in staccato chords.		
1382.	Von Wilim, N. Op. 81, No. 13. Grade Song. Grade II.....	1380.	Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.....	1398.	Ellenreich, A. Spinning Song. Grade II.....	1399.	Cheeswright, F. Song—One of Us Two. Grade II.....
	This melody and accompaniment are in the right hand. The bass has also an effective figure. The phrasing is indicated. It is a good study in melody playing.		A rather odd theme in minor, with occasional lapses into the major. A good exercise in rapid arpeggio and in two-finger work. A useful teaching piece.		An excellent easy piece, bright and taking. The bass affords an accompaniment in eighth notes and octaves, while the right plays the melody, which, later, is transferred to the left hand.		
1383.	Kavanagh, I. Andante. Grade II.....	1381.	Chaminade, O. Op. 35. Filieuse. (Etude de Concert, No. 3.) Grade VI.....	1400.	Goerdeler, R. I Think of Thee. Grade III.....	1401.	Godard, Benj. Op. 66, No. 6. Marcel (The Huguenot). Grade V.....
	This piece approaches Grade III in difficulty, and is worth the hearty commendation. Melody and accompaniment are both in one hand, while the interest of the other (the left) is fully equal. Thirds and sixths increase the difficulty of the piece.		A good study in melody and accompaniment. The work of both hands is good, and the whole is interesting and attractive.		A thoroughly good piece. The accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded by the short melodic part in six sharps, the original key being A major.		
1384.	Rummel, J. Romance. Grade III.....	1382.	Fillmore, T. H. Barcarolle. Grade IV.....	1402.	Carpenter, T. Leslie. A Twilight Meditation. Grade III.....	1403.	Prosser, Theo. School of Four-hand Playing. Grade III.....
	A good study in cantabile playing. A broad singing line, requiring the figure of sixteenth notes require firmness. Wrist trying.		A thoroughly good piece. The accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded by the short melodic part in six sharps, the original key being A major.		This piece will present no special difficulty to a student well on in Grade III, and will be found to be very interesting.		
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	This also approaches Grade III in some respects. The bell effect is made by a repeated figure of eighth notes. The melody begins in the left hand and is transferred to the right hand, while the hands take place in the latter part of the piece.		A good study in wrist and arm playing. It contains a short but interesting trio.		A melodious piece for two young players, giving good practice in staccato playing. Intricate, but not difficult.		
1386.	Tschaikowsky, Op. 39, No. 18. Italian Song. Grade II.....	1384.	Rathbun, F. G. Elfyn Dance. Grade III.....	1406.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1407.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	Italian song at the expense of an early Italian style. Of interest to a young student.		A very delightful and interesting piece. Popular, but not trashy. It contains excellent practice in touch and phrasing, and can be given a distinctly educational value.		A short march which will impress itself upon the young players. Simple, but strong in its character.		
1387.	Wilim, N. v. Op. 81, No. 2. Hilarity. Grade II.....	1385.	Moter, Carl. Op. 1, No. 1. Menuetto. Grade III.....	1408.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1409.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	Valuable for staccato practice. Figures in both hands are studied to each other. Bright and lively style, suited with pedagogic value, it will be a favorite.		Attractively written, and interesting melody, and introduces bits of octave work for left hand.		A short march which will impress itself upon the young players. Simple, but strong in its character.		
1388.	Lichter, H. Op. 24. Scherzo. Grade II.....	1386.	Moter, Carl. Op. 1, No. 2. Capriccioletto. Grade III.....	1410.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1411.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	A good piece by a popular writer. Scale passages and staccato chords alternate with each other. The same passages later, passed from hand to hand. An accompaniment of eighth notes in the left hand affords excellent finger practice.		A good study in scale playing. The piece of imitation with which the piece begins is interesting, and throughout the entire piece excellent exercises are given for improving practice.		A short march which will impress itself upon the young players. Simple, but strong in its character.		
1389.	Bohm, C. Op. 169. Little Love Song. Grade II.....	1387.	May, Walter H. Entre Nous. Grade III.....	1412.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1413.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	Rather more difficult than some of the foregoing. It is a beautiful melody and accompaniment, giving an excellent chance for tasteful and expressive playing. Its octaves increase its difficulty.		A bright, effective polka caprice. It will be found useful and pleasing, while it does not sink to the level of trash.		A short march which will impress itself upon the young players. Simple, but strong in its character.		
1390.	Schytte, L. Op. 69, No. 11. Fairy Tale. Grade II.....	1388.	Prosser, Theo. Octave Studies.....	1414.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1415.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	Some of the tarantella style, giving much in broken chords and in the light arm movement. The pieces from 1870 to 1871 are H. C. MacDougal's "Studies in Melody Playing," Vol. II. The fingering, phrasing, and pedaling are carefully marked. They are chosen for their educational value and form a valuable addition to the list of interesting teaching pieces in Grade II. The convenience of securing them in single form will be appreciated.		Octave studies which are neither too hard nor too mechanical are in demand, and this is a set of such studies as are most required. They are carefully interesting, and are carefully graded. Each study contains a number of exercises, to be repeated a number of times, and which will prepare the hand for the work to follow. A list of pieces and studies is appended, which the author contains works of this class. These octave studies should be used as a complement to Mason's Book and Technic, Vol. IV.		A short march which will impress itself upon the young players. Simple, but strong in its character.		
1391.	Lamotte, Georges. Op. 262. Estu-Iantina (Cap. Espagno). Grade IV.....	1389.	Smith, Wilson G. Op. 55. Book I. Special Exercises in Scale Playing, with particular reference to the development of the 3d, 4th, and 5th fingers of each hand.....	1416.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1417.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	A characteristic piece of Spanish type. The rhythm of the dance is in it, and it is valuable for acquiring a light arm touch. It is interesting as well as of trash.		These exercises are not merely mechanical, in their nature—for the more rapid development of the weak fingers of the hand. They are based on the experience of the author, a teacher of established reputation, and it may be relied upon that they fulfill their mission.		A short march which will impress itself upon the young players. Simple, but strong in its character.		
1392.	Vilbas, Renaud de. Valse des Mer-veilleuses. Grade V.....			1418.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1419.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	This piece requires musical intelligence for its proper rendering. It belongs to a higher grade in composition, and will not give out its value unless it is studied. It carries an excellent purpose, both for the teacher and the student.				A short march which will impress itself upon the young players. Simple, but strong in its character.		
1393.	Ten Brink, Jules. Op. 12. "In the Forest." Grade IV.....			1420.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1421.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	The melody is carried by the left hand to an accompaniment of broken chords in the right. Near the close the same theme is carried by the right hand, both hands, while the remaining fingers are busied by the accompaniment. It is a lovely short piece, but will require work of an intelligent sort.				A short march which will impress itself upon the young players. Simple, but strong in its character.		
1394.	Chaminade, C. Op. 24. The Dragon Phases. Grade V.....			1422.	Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	1423.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	This piece is a study in scale playing. The piece of imitation with which the piece begins is interesting, and throughout the entire piece excellent exercises are given for improving practice.				A short march which will impress itself upon the young players. Simple, but strong in its character.		

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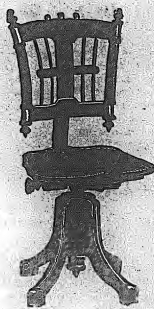
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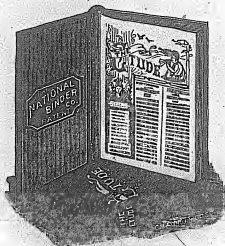
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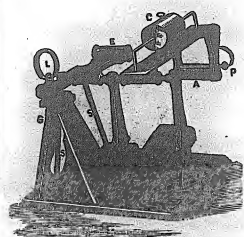
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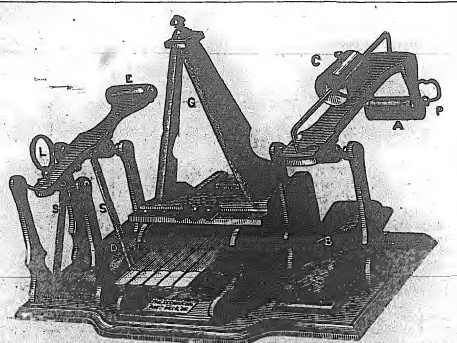
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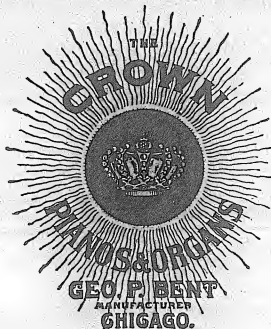
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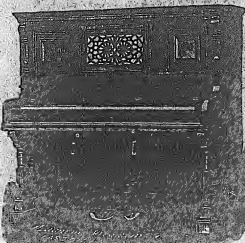
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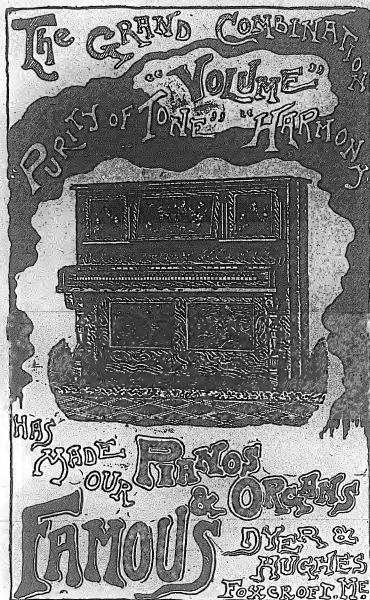
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